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ABSTRACT

The arts manual is intended to provide teachers with suggestions on incorporating arts experiences into the education of handicapped students. A chart depicts benefits for arts programing drawn from the literature. The bulk of the manual is composed of listings of instructional objectives, materials and equipment needed, learning activity descriptions, and learning skills and evaluations for music, dance, drama, art, and media. A review of approximately 60 materials on arts and the handicapped is followed by information on proposal writing and sources of funding. (CL)

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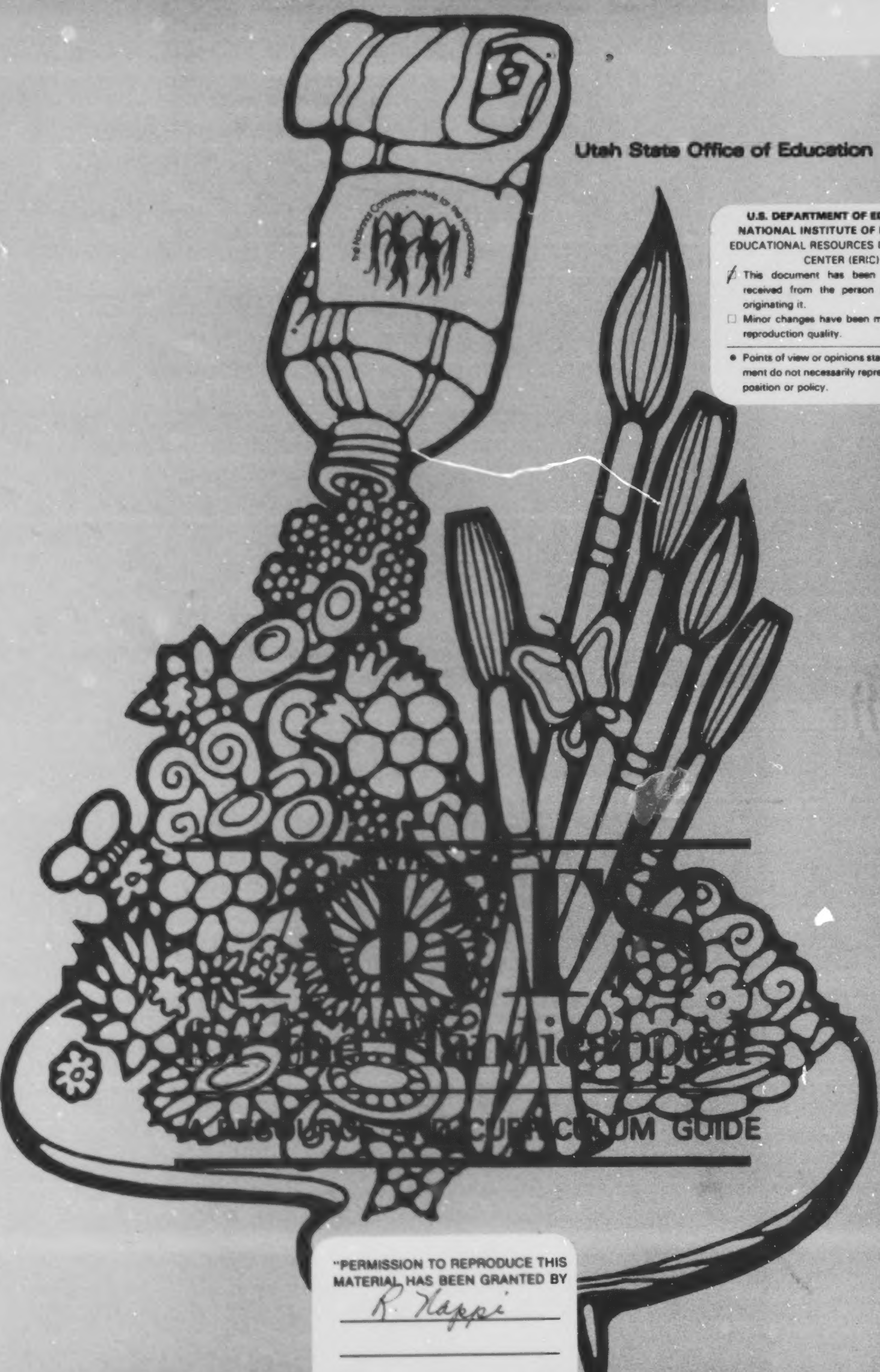
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ARTS for the Handicapped

RESOURCE AND CURRICULUM GUIDE

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SECOND EDITION

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Allen G. Evans
Coordinator
May, 1982

THE NEED AND VALUE OF ARTS FOR THE HANDICAPPED

Two pieces of national legislation lend support for the need of arts programming with handicapped persons.

1) Public Law 94-142 requires that special education be provided to meet the unique needs of each handicapped child. The arts are included among the educational services that are required by law.

2) Section 504 of Public Law 93-112 as a civil rights statute insures that people with handicapped conditions are no longer denied access to arts programs or facilities.

It is only recently that the arts have been recognized as a potent force for learning. There has been limited, but consistent support in the literature for the use of the arts to improve specific areas of functioning for handicapped children, motivating learning, and teaching discipline. Many teachers have reported that children respond positively to dance, drama, music, and the visual arts and can focus attention and concentration in tasks that involve these art forms.

Today, we realize the value of an arts program as an educational, therapeutic, and vocational training medium. Arts should be available to the handicapped person for the same reason that arts are available to the non-handicapped person -- to enrich one's life and to be able to enjoy, through participation or observation, the beauty and joy of art, drama, and music.

The philosophy of the National Committee, Arts for the Handicapped emphasizes music, dance, drama, and art as man's natural and essential means for self expression. They assist in leading one to an understanding of oneself and the world in which one lives. One expresses one's dreams, fears, desires, awe, and wonder of life through the arts. Since the arts are integral to man, they must be central in the educational experiences of all children. Creative arts experiences can be a powerful vehicle for providing beauty and joy to children burdened by physical, emotional, or mental handicapping conditions. Recent research indicates that increased achievement in sensory, psychomotor, cognitive, and affective skills may be obtained through regular participation in arts activities.

Custer, 1981 (Reference Note 1) reviewed over 120 articles to document the benefits for arts programming for the handicapped. Table I depicts these benefits as they relate to music, dance, and drama. (These articles are referenced in the Bibliography.)

This arts manual will provide teachers with ideas on teaching their handicapped students to paint the sunset, hear the verse, move the wind, or play the melody.

Table 1.
Benefits of the Performing Arts for Handicapped Individuals

Social/Personal	MUSIC	DRAMA	DANCE
INTERPERSONAL RELATIONSHIPS	Scheerenberger Wolgram Spero Pirtle Giacobbe	Coleman Morgan American Alliance	Keary Tipple Poll Rainbolt
GROUP INTERACTION	Blake Bowers Doepke Nebe Schniderman Deobaldia Jorgenson Ross Gainer	Wagner Smith Strain Blumberg	Poll Archambeau Schmais
SOCIAL INTEGRATION	Welsbacher Dykman Mercado Zinar Straus Walker Alley Gainer Doepke	Keary Coleman Carter Morgan Viola American Alliance Wagner Smith Strain Blumberg Nazzaro Maillard Routon Jordan	Brown Keary Tipple Poll Sandal Archambeau Johnson Rainbolt Schmais
SELF-CONFIDENCE	Cotter Braswell Schniderman Spero Hochheimer Straus Lloyd de Obaldia Galloway Gainer	Wagner Carter Maillard Knight Blumberg Smith Routon Smviowith Morgan Clopton Gamble Klepac	Johnson Fuller P.E. & Rec. Poll Blumberg Schmais Archambeau Lewitzky Gilbert
EMOTIONAL PSYCHOLOGICAL	Schniderman Doepke Spero Zinar Hurwitz Giacobbe deObaldia	Morgan Coleman American Alliance Aach	Sandel Smallwood Schmais

Cognitive Skills	MUSIC	DRAMA	DANCE
LANGUAGE	Seybold Rosenberg Lyle Schlanger Walker Castellano Giacobbe Pirtle Hurwitz Blake Rejto Reeves McCarthy Cartwright Braswell Dykman Saperstan McCoy Nebe Stubbs	Coleman American Alliance Morgan Wagner Stewig Hochheimer	Archambeau Fuller P.E.&Rec.
ACADEMICS	Ross Glascobbe Schnlderman Stubbs Blake Reeves Madsen Harrison Isern Doepke Weber Zinar deObaldia Pirtle McCarthy Hurwitz Scheerenberger Doepke Stainback Myers Ross Decuir Alley Steek Lloyd Spudic	Carter Maillard Morgan Coleman Myers Isern Staihback Harrison Pirtle Hochheimer Nathanson	Johnson
SENSORY PERCEPTION	Harrison Rejto Weber Hurwitz	Harrison Rejto Weber Hurwitz Morgan Coleman American Alliance	Brown Poll Lewitzky

Motor Skills	MUSIC	DRAMA	DANCE
GROSS	Shniderman Blake McCarthy Moyer Cotter	Maillard Coleman Morgan American Alliance Nathanson	Archambeau Fuller Johnson Poll Tipple Rainbolt Keary Brown Gilbert Lewitzky
FINE	Rejto Weber Ross	Nathanson	

DEFINITIONS OF LEARNING SKILLS
(These Skills are Noted on Each Activity)

Ability to Process Multiple Stimuli: Ability to use more than one information processing channel during a given activity. (Example: seeing and hearing at the same time.)

Ability to Work Alone: Working without constant guidance and motivation from others.

Ability to Work with Others: Being able to use social and working skills effectively in producing a group project.

Adaptability/Flexibility: Modifying thoughts and behavior; adapting oneself to new conditions, information, or vents.

Aesthetic Judgment: Making a decision concerned with the concept of beauty or artistic experience.

Aesthetic Perception: To observe and recognize artistic products and performances through the senses.

Aesthetics: The study or philosophy of beauty, theory of the fine arts, and people's responses to them.

Aesthetic Valuing: Attributing worth or esteem to artistic products and performances.

Analyzing/Synthesizing: Breaking down a whole into parts for examination and reorganizing those parts into a whole.

Associational Fluency (relative to communication): Understanding how things are related -- how ideas compare with emotions with experiences; how words relate to actions as comparisons, analogies, similies, metaphors, and figures of speech.

Auditory Discrimination: Recognizing likenesses and differences in high and low tones, timbre (tone color), loud and soft sounds, sounds of letters of the alphabet (distinguishing between f and v, or between b and p for example).

Auditory Sequencing: Recalling a given order of sounds.

Cognitive Development: Gaining empirical, factual knowledge by selecting and processing information.

Cognitive-Memory Sequencing: Ordering or recalling concepts or events in a logical order.

Communication: A process by which information is exchanged between individuals though a common system of symbols, signs, or behavior.

Concentration: Focusing thoughts and attention on the task or problem at hand without being distracted.

Conceptual Foresight (a forecasting skill): Basing future behavior on previous knowledge and goals. The student might say to himself, "Based upon what I now know to be so, I predict that this will be the result "

Convergent Thinking: Organizing information. Emphasis is upon achieving the most unique or conventionally best answer to the problem.

Creative Thinking: Discovering unique relationships or generating new ideas through imaginative skill, as opposed to imitating.

Decision-Making: The act or process of arriving at a determination or conclusion after consideration.

Discrimination: Recognizing likenesses and differences. The practice of distinguishing finely.

Divergent Thinking: A generation of information where the emphasis is upon variety, originality, and quantity of output from the same stimulus.

Documentation: Preserving information to add to the body of knowledge on a subject.

Experimental Evaluation: Identifying alternatives, existing limitations and conditions, those affected, and needs and desires contingent to reaching a decision.

Expressional Fluency: Saying what you mean, giving a concise expression of thought, ideas, needs, emotions. Understanding non-verbal emotions. Understanding non-verbal forms of communication, such as gestures, facial expressions, or body attitude. Capacity to speak and write with fluid continuity.

Fine Motor Control: The ability to control movement regulated by the smaller (fine) muscles of the body.

Following Directions: Accepting written or oral instruction to perform a task.

Forecasting: Predicting future events through the use of such abilities as foresight, penetration, social awareness.

Gathering Information: Development of research practices.

Gross Motor Control: The ability to control movement regulated by the larger (gross) muscles of the body.

Holistic Perception: Perceiving things as a whole; recognizing the relationship of its parts to the whole.

Independent Thinking: Creating, planning, evaluating, and deciding without constant guidance from others.

Informed Judgment (part of decision-making): Basing a decision upon previously determined alternatives, conditions, knowledge, and preferences.

Kinesthetic Awareness: Perceiving the sensation of position, movement, tension, etc., of the body.

Kinetic Discrimination: Ability to perceive likenesses and differences in movement.

Linear Perception: Seeing a thing only in terms of the elements of which it is made.

Listening: Making a conscious effort to hear and to attend closely.

Logical Evaluation (part of decision-making): Choosing the best possible alternative to a problem; keeping the decision consistent with goals; determining a sequence to follow.

Memory: The capacity to store and retrieve information.

Observation: The act, power, and practice of noticing.

Pantomime: A description of an action without verbalization.

Penetration (part of forecasting): Considering present knowledge along with details to be learned, before acting. The student might question, "What do I know and what do I need to know before acting? How will conditions change requiring an adjustment on my part?"

Perceptual Awareness: The acquisition of information through senses.

Planning: Identifying and considering details concerning operation; sensitivity to problems which need consideration; organization of time, materials, space, and manpower; proceeding logically toward a goal.

Problem-Solving: Identifying the problem, generating, and/or exploring possible solutions, and arriving at an acceptable plan of action with regard to the problem.

Psychomotor Development: Relating to motor action directly proceeding from Mental activity.

Right/Left Discrimination: The ability to tell the difference between the right and left, both in the body and in spatial orientation.

Sequencing: The ability to order things logically.

Social Awareness (parts of forecasting): Being aware of how others will feel and act; recognizing benefit, destruction, or harm that might be caused as a result of a decision; being sensitive to actions that could cause discomfort or pleasure to others; being responsible for own decisions and behaviors.

Spatial Orientation/Awareness: Knowing where one is in space and in relationship to the rest of the environment.

Visual Discrimination: Seeing such attributes of objects as relative size, figure-ground relationships, color, intensity, value, shape, and texture.

Visual Perpception: The act of gathering information from the environment through the eyes.

Word Fluency: Fluid production of word statements.

HANDICAPPING CONDITIONS

1. Mildly/Moderately Retarded
2. Severely/Profoundly Retarded
3. Learning Disabled
4. Behaviorally Handicapped
5. Physically Handicapped
6. Severely Multiply Handicapped
7. Communications Disorders
8. Hearing Impaired/Deaf
9. Visually Impaired/Blind
10. Cross Categorical (crosses all areas)
11. Other (Specify)

These terms are used to identify the specific handicap(s) for which these activities are most appropriate. These same designations are utilized on the review forms of materials. For specific definitions of these handicapping conditions, refer to the current handbook entitled, Rules and Regulations for Programs for the Handicapped, published by the Utah State Board of Education. This can be obtained by writing to: R. Elwood Pace, Coordinator, Special Education Programs, Utah State Office of Education, 250 East, 500 South, Salt Lake City, Utah 84111 or by calling 533-5982.

LEARNING ACTIVITIES

*MUSIC

*DANCE

*DRAMA

* ART

*MEDIA

MUSIC

INSTRUCTIONAL OBJECTIVE: Students will know and demonstrate the ability to play simple percussion and melodic instruments, varying pitch, tempo, and loudness.

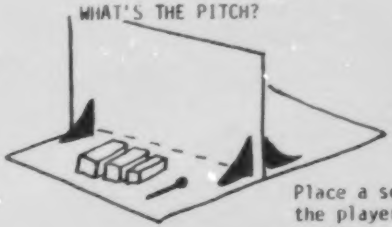
Materials and Equipment:

*Resonator bells
*Melody bells
*Mallets
*Small table with partition or screen

Activities Suited for:

Hearing Impaired

Learning Activity Description:	Learning Skills	Evaluation
Auditory Learning Center 1. Begin by using two or three pitches (bells). One player plays a pattern, the other imitates the pattern. The scorer gives a point to the second player if it is correct, a point to the first player if incorrect. Players alternate playing and responding. The first person to score 20 points wins and becomes the scorer. Increase the number of bells and the length of the patterns as individual skills increase. Use two sets of resonator bells or two sets of melody bells. Work in teams of three (2 players, 1 scorer).	1. Auditory discrimination Auditory sequencing Fine motor skills Memory	1. Can students match the correct pitch when playing each pattern?


WHAT'S THE PITCH?

Place a screen between the players to force auditory responses.

Area: Vocal and General Music

Sub-Area(s): Playing and Listening

Prepared By:
Avery Glenn

INSTRUCTIONAL OBJECTIVE: Students will know and demonstrate the ability to recognize that each simple rhythm instrument has its own timbre and show at least three ways to make a sound on each instrument.

Materials and Equipment:

*Rhythm instruments:
- finger cymbals
- gong
- triangle
- cowbell
- maracas
- wood block
- quiro
- drum
- tambourine
- castanets

*Music: "Are You Listening"

Activities Suited for:

Hearing Impaired

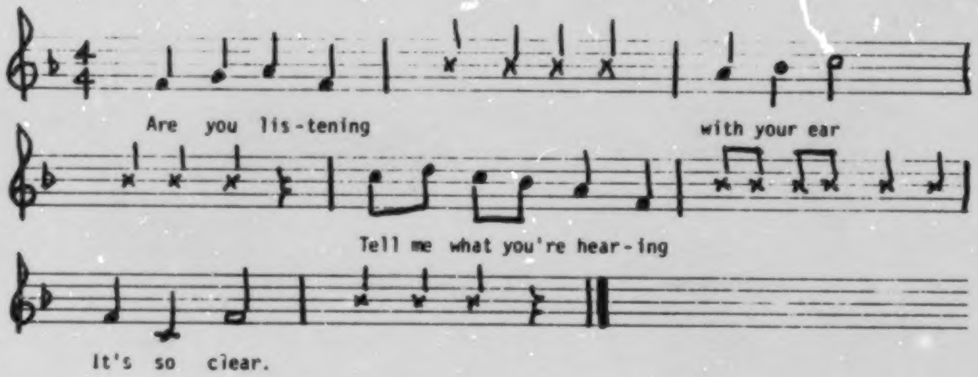
Learning Activity Description:	Learning Skills	Evaluation
1. Listen and identify various instruments. Discuss differences and likenesses in sound, such as high/low pitch, long/short durations, loud/soft sounds, and various timbres or tone colors.	1. Auditory discrimination Cognitive development	1. Did each student participate in class discussion?
2. Introduce the song, "Are You Listening". Sing the words to the melody.	2. Sequencing Word fluency	2. Can each student sing the words to the melody?
3. Play one rhythm instrument from the group of instruments behind the class. Play the instruments in the places indicated in the song, "Are You Listening". Call upon a student whose hand is raised to identify the instrument by name. Repeat the activity until the instruments have been identified.	3. Memory Fine motor control	3. Can each student identify three instruments played behind the class?

Area: Vocal and General Music	Sub-Area(s): Singing and Listening	Prepared By: Avery Glenn

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation

"ARE YOU LISTENING"


Are you lis-tening
with your ear
Tell me what you're hear-ing
It's so clear.

INSTRUCTIONAL OBJECTIVE: Students will know and demonstrate the ability to sing, clap, and play the accent beat and rhythm of the melody of familiar songs.

Materials and Equipment:	Activities Suited for:
Music: "Name Game"	Mildly Retarded/Moderately Retarded

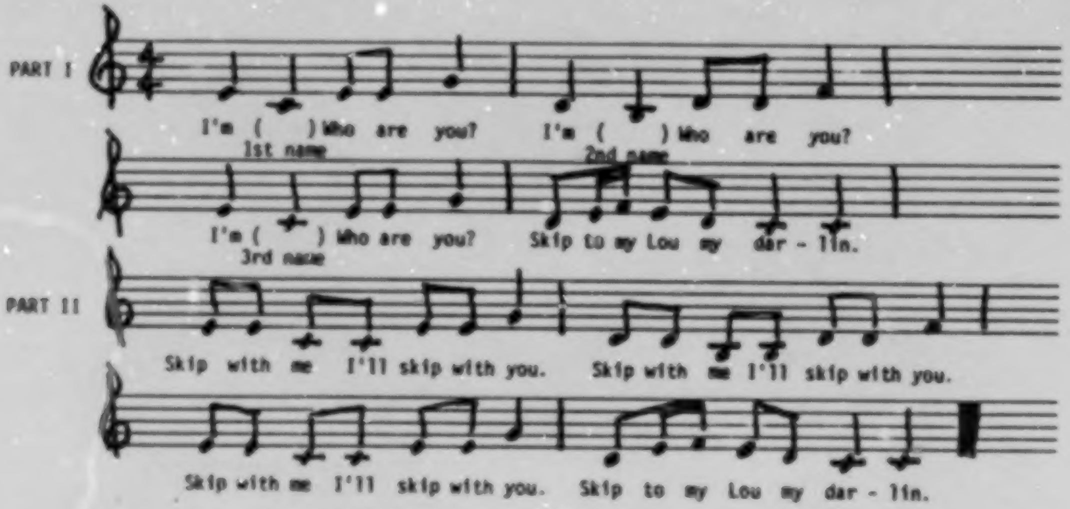
Learning Activity Description:	Learning Skills	Evaluation
1. Introduce the song, "Name Game". a. Tap feet to the beat of the song. b. Sing the words to the song. c. Clap syllables in the names instead of singing them.	1. Cognitive development Auditory sequencing Auditory discrimination Word fluency	1. Can students: a. Tap their feet to the beat? b. Sing the words to the song? c. Clap syllables of their names?
2 Creating movement. a. Organize into groups of 3's. Part I: Sing or say each name, join hands on "Skip to My Lou My Darling". Part II: Move in a circle while singing. (Skip if possible.) b. Ask for movement possibilities such as in jumping, running, stretching, and falling. c. Sing entire song (with names) and fill in new movement word instead of "skip" and perform that movement.	2. Gross motor control Memory Fine motor control Social awareness	2. Can students skip, jump, stretch, and fall at appropriate places in the song?

Area: Vocal and General Music	Sub-Area(s): Singing, Reading, Moving	Prepared By: Avery Glenn

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation

"NAME GAME"


PART I
I'm ( ) Who are you? I'm ( ) Who are you?
1st name
2nd name
I'm ( ) Who are you? Skip to my Lou my dar - lin.
3rd name
PART II
Skip with me I'll skip with you. Skip with me I'll skip with you.
Skip with me I'll skip with you. Skip to my Lou my dar - lin.

INSTRUCTIONAL OBJECTIVE: Students will know and demonstrate the ability to understand the following words in a musical context: a) loud/soft, b) high/low, c) fast/slow, d) up/down, e) short/long, f) even/uneven, g) sound/silence.

Materials and Equipment:

*Music: "Three Little Ducks"
*Piano
*Autoharp
*Ukulele
*Guitar

Activities Suited for:

Mildly Retarded/Moderately Retarded

Learning Activity Description:	Learning Skills	Evaluation
1. Sing the song "Three Little Ducks". a. Tap feet to the beat. b. Chant words to the melody. c. Sing melody of the song.	1. Auditory discrimination Following directions Sequencing	1. Can students tap their feet to the beat and sing the melody of the song?
2. Introduce the actions to the words. a. Hold up correct fingers. b. Put up arms in circle like sun. c. Sing song with actions.	2. Fine motor control Gross motor control	2. Can students hold up correct number of fingers and hold arms in a circle?
3. Introduce the words loud/soft and fast/slow. a. Sing Quack! Quack! Quack! soft on verses 1, 2 and 3, and loud on verse 4. b. Sing last line on verse 4 very fast.	3. Auditory sequencing Memory Word fluency	3. Did students participate in class discussion of loud/soft and fast/slow?
4. Sing song using actions, dynamics, and tempo.	4. Visual sequencing Pantomime	4. Can students sing the song using proper actions, dynamics, and tempo?

Area: Vocal and General Music

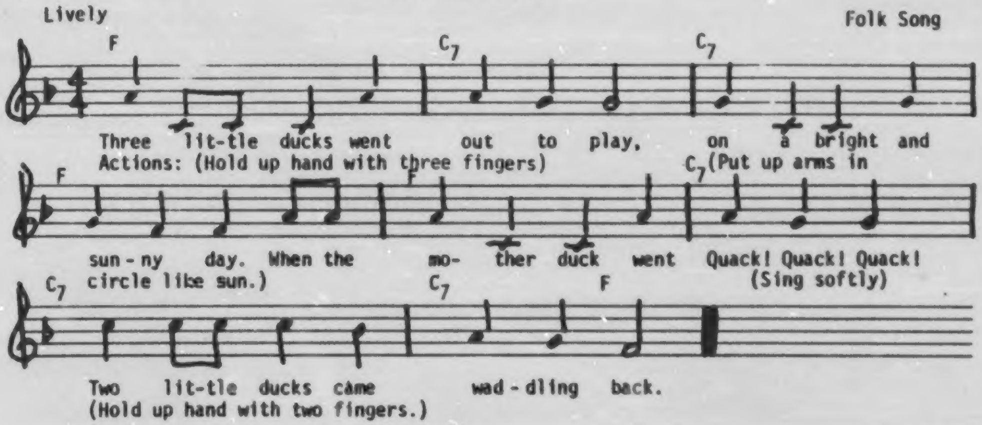
Sub-Area(s): Singing and Moving

Prepared By:
Avery Glenn

-CONTINUED-

Learning Activity Description: | **Learning Skills:** | **Evaluation**

THREE LITTLE DUCKS


Lively
Folk Song
F
C7
C7
Three lit-tle ducks went out to play, on a bright and
Actions: (Hold up hand with three fingers)
F
F
C7 (Put up arms in
sun-ny day. When the mo- ther duck went Quack! Quack! Quack!
circle like sun.)
(Sing softly)
C7
C7
F
Two lit-tle ducks came wad-dling back.
(Hold up hand with two fingers.)

2. Two little ducks went out to play,
on a bright and sunny day. When
the mother duck went Quack! Quack! Quack!
one little duck came waddling back.

3. One little duck went out to play,
on a bright and sunny day. When
the mother duck went Quack! Quack! Quack!
no little duck came waddling back.

4. No little ducks went out to play,
on a bright and sunny day. When
the father duck went QUACK! QUACK! QUACK! (Sing loudly)
Three little ducks came waddling back. (Quickly)

INSTRUCTIONAL OBJECTIVE: Students will know and demonstrate the ability to respond to music through activities such as creative movement, pantomime, and dramatization.

Materials and Equipment:	Activities Suited for:
*Song: "When I Go Walking"	Mildly Retarded/Moderately Retarded

Learning Activity Description:	Learning Skills	Evaluation
1. Teach the song, "When I Go Walking". a. Chant the words to the melody. b. Sing the words to the melody.	1. Memory Word fluency	1. Can students sing the song, "When I Go Walking"?
2. Introduce movement. a. Discuss the creative movements to be used for each phrase. b. Have the students sing the song using correct movements. c. Ask students to create their own words and movements to the song.	2. Creative thinking Following directions Gross motor control Sequencing	2a. Did the students make a verbal contribution to the class discussion? b. Can each student use the correct movements to the song? c. Did the students create new words and movements to the melody?

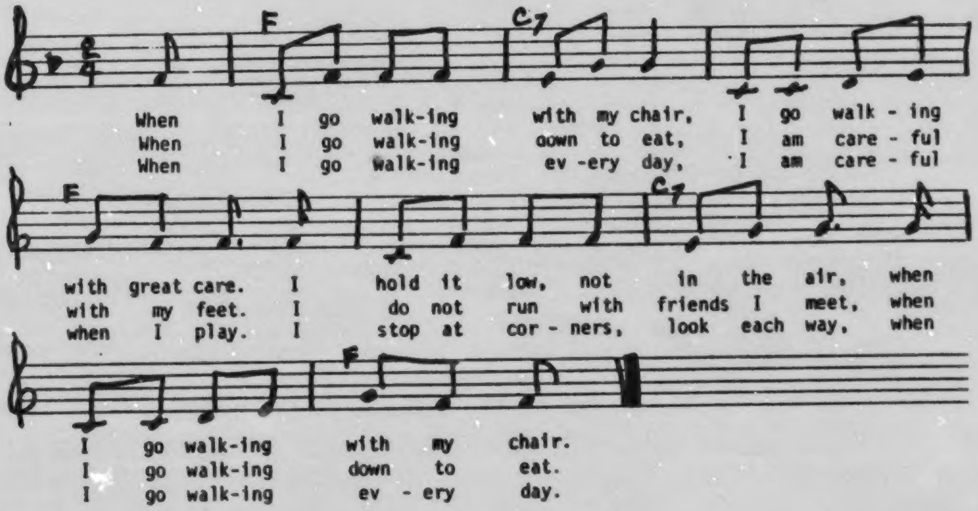
Area:	Sub-Area(s):	Prepared By:
Vocal and General Music	Singing, Creating, Moving	Avery Glenn

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation

WHEN I GO WALKING

Avery Glenn


F
C7
F
C7
F
When I go walk-ing with my chair, I go walk - ing
When I go walk-ing oown to eat, I am care - ful
When I go walk-ing ev -ery day, I am care - ful
with great care. I hold it low, not in the air, when
with my feet. I do not run with friends I meet, when
when I play. I stop at cor - ners, look each way, when
I go walk-ing with my chair.
I go walk-ing down to eat.
I go walk-ing ev - ery day.

INSTRUCTIONAL OBJECTIVE: Students will know and demonstrate the ability to recognize the different sounds produced by musical instruments.

Materials and Equipment: Percussion Instruments

Activities Suited for:

Mildly/Moderately Retarded

Learning Activity Description:

Auditory Learning Center:

1. Use a variety of percussion instruments with matched pairs on each side of the screen.
2. Work in teams of three (two players; one scorer)

   Player 1--Make a sound on an instrument.
   Player 2--Chooses the matching instrument and makes the same sound. (Player 2 must play the instrument in the same way.)
   Scorer --Gives Player 2 a point if it is correct; a point to Player 1 if it is incorrect.
3. Players alternate and the game continues. The first player to receive 10 points becomes a scorer and a new game begins.

Learning Skills

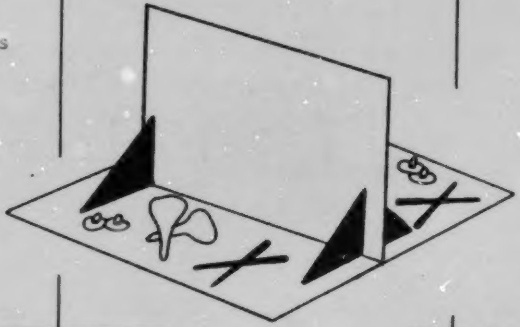
Auditory Discrimination

Auditory Sequencing

Fine Motor Control

Memory

Place a screen between the players to force auditory responses.



Evaluation

*Can students chose the matching instrument and make the same sound?

Area: Vocal and General Music

Sub-Area(s): Playing and Listening

Prepared By:

Avery Glenn

INSTRUCTIONAL OBJECTIVE: Students will know and demonstrate the ability to understand the words loud and soft in a musical context.

Materials and Equipment: Phonograph: "When Talking to Snakes" (Spilka) (excerpt), Music Early Childhood, Silver Burdett, Record 1, Side 1, No. 9. Word Charts (Loud and Soft): Pictures: a) sleeping baby, b) fireworks, c) popcorn, d) marching band, e) train, f) construction worker on the job, g) rooster, h) kitten, i) still water, j) rabbit, k) others. Brahms, Johannes: Waltzes, Op. 39, Music Early Childhood, Silver Burdett, Record 1, Side 2, No. 1 and No. 2.

Activities Suited for:

Hearing Impaired

Mildly Retarded

Learning Activity Description:

Loud and Soft Sounds:

1. Sometimes you speak softly; sometimes you speak loudly. Listen to hear how the voice changes on this recording. Play "When Talking to Snakes" (excerpt).
2. Draw from the group that the first part (snake part) is soft and that the second part (monkey part) is loud.
3. Show word chart Loud and word chart Soft. Bring out pictures and ask the children to look at the pictures and find the pictures of things that make loud sounds. Ask them to find the pictures of things that make soft sounds. As the children take turns pointing to pictures on the chart, encourage them to point also to the word that tells whether a pricture shows somethings that makes a loud or a soft sound. In this way, the children will begin to develop recognition of basic words to describe music.
4. Play the two excerpts from Brahms, Johannes: Waltzes, Op. 39. Ask them to listen to the two pieces of music. Which piece is mostly loud?

   Which piece is mostly soft? (The first one is mostly loud; the second one is mostly soft).

   Ask the students to indicate loud and soft by pointing to the picture of the rabbit if it is mostly soft, and to the train if it is mostly loud.

Learning Skills

Auditory Discrimination

Auditory Sequencing

Gross Motor Skills

Memory

Evaluation

*Can the students point to the pictures and respond with the words loud and soft?

*Can the students point to the correct picture as they listen to the two excerpts?

Area: Vocal and General Music
Hearing Impaired and Mildy Retarded

Sub-Area(s): Singing and Listening

Prepared By:
Avery Glenn

INSTRUCTIONAL OBJECTIVE: Students will know and demonstrate the ability to recognize and imitate various rhythmic patterns by clapping, walking, running, galloping, skipping, jumping, or playing simple rhythm instruments.

Materials and Equipment:

*Piano

*Music "This Is the Way We Walk to School"

Activities Suited for:

Mildly Retarded
Moderately Retarded

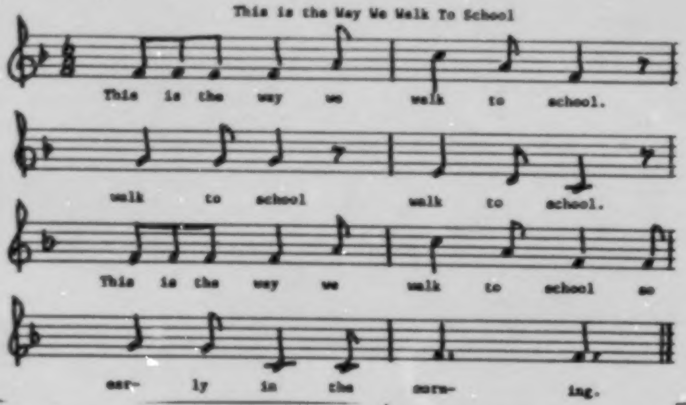
Learning Activity Description:

1. Teach the song "This Is The Way We Walk To School".
   a. Chant the words to the melody.
   b. Sing the words to the melody.

2. Introduce movement to the word walk.
   a. Have students walk to the beat of the song.
   b. Add additional words in place of walk. Discuss the movement for each new word.

jump	tip toe
wiggle	stomp
hop	skip
sway	leap
run	trot

This is the Way We Walk To School


This is the way we walk to school.
walk to school walk to school.
This is the way we walk to school so
ear- ly in the morn- ing.

Learning Skills

*Auditory discrimination

*Auditory sequencing

*Gross motor control

*Word fluency

*Memory

Evaluation

*Can the students sing the song, "This is the Way We Walk To School"?

*Did the students walk to the beat of the song?

*Did the students use the correact movements to the new words?

Area: Vocal and General Music

Sub-Area(s): Singing and Creating

Prepared by: Avery Glenn

INSTRUCTIONAL OBJECTIVE: The student will know and demonstrate the ability to recognize the different sounds produced by musical instruments.

Materials and Equipment:

*Rhythm Instruments:
  *woodblock
  *triangle
  *drum
  *sandblocks
  *tambourine
  *cymbals

Activities Suited for:

Special Education:

Learning Disabled

Learning Activity Description:

1. Demonstrate each of the following rhythm instruments to the group:
    woodblock
    triangle
    drum
    sandblocks
    tanbourine
    cymbals
2. Children learn to identify and label the instrument with the sound it produces. Touch, play, experiment.
3. Place instruments behind a screen so that they are hidden from the view of the class. Teacher plays each instrument separately and children identify the instrument and play instruments in a random order.

ENTRY LEVEL SKILLS: Ability to concentrate on a task; ability to absorb distinctions between 6 items and to learn their labels.

EXIT LEVEL SKILLS: Ability to identify, by ear, alone, the labels of 6 different rhythm instruments.

Learning Skills

*Auditory discrimination

Evaluation

*Did the child distinguish one type of instrument more readily than another? e.g., wood rather than metal?

*Did the child need more time to experiment with the different sounds of the instruments?

*Was the child ready for finer distinctions or does he still need work with gross classifications?

*Would this activity be enhanced by having students take turns being "teacher?"

Area: Vocal and General Music

Sub-Area(s): Listening

Prepared By:

Rosalie Pratt

INSTRUCTIONAL OBJECTIVE: The student will know and demonstrate the ability to create a composition.

Materials and Equipment:

*Access to classroom instruments
*Sound sources within and without the classroom
*Access to tape recorder and tape cassette

Activities Suited for:

Special Education:

Communication Disorders; Learning Disabled

Learning Activity Description:

1. Experiment with a variety of sound sources:
    sounds in the room
    sounds outside
    sounds made on instruments
    sounds made with the body
2. Children experiment with organizing these different sounds.
3. Children experiment with recording their sounds on a cassette recorder.
4. Children listen to their compositions and revise them, if they desire.
5. Discussions of compositions, if desired. These discussions may be one to one with the teacher; in small groups; in large groups, depending on the children's needs.

ENTRY LEVEL SKILLS: Minimal ability to concentrate on a task; understanding of use of sound sources and equipment to be used.

EXIT LEVEL SKILLS: Ability to create and organize a musical composition, based on personal judgment. Ability to ACCEPT one's creative work and judgment.

Learning Skills

*Ability to work alone
*Aesthetic judgment
*Analyzing/synthesizing

Evaluation

*Did the child develop his ability to experiment with sound? Is he free in his use of a variety of sound sources?

*Did the child use his own creative ability? Does he regard the teacher as a source of ideas or as a facilitator?

*Was the child able to discuss his work?

*Has the child developed more security in personal judgments?

Area: Vocal and General Music	Sub-Area(s): Composing	Prepared By: Rosalie Pratt

INSTRUCTIONAL OBJECTIVE: The student will know and demonstrate the ability to recognize and play chord changes on a musical instrument and to accompany a simple melody.

Materials and Equipment:

*Let's Play the Autoharp, Peterson, Mel Bay Pub., Missouri
*Elementary Music for All Learners, Prat & Peterson, Alfred Pub., CA

Activities Suited for:

Special Education:

Mildly/Moderately Mentally Retarded

Learning Activity Description:

1. Introduce the Autoharp to the group. Demonstrate the procedure for pushing chord buttons and strumming. Demonstrate "Buddy" system of having one child push buttons while other child strums.
2. Using two colored adhesive-stick labels, place one color on one chord button and the other color on the second chord button.
3. Show children a color chart. Point to the image of one color and ask the children to play the corresponding chord button on their Autoharp.
4. Use chord color charts for each of the following songs. Using these charts as guides, the children can play the correct chord button to accompany the song: Farmer in the Dell, Michael Row the Boat Ashore, He's Got the Whole World in His Hands, Shoo Fly, Rocka My Soul. (Chords are indicated in music.)

ENTRY LEVEL SKILLS: Ability to identify two colors and play the matching colored button on the Autoharp. Ability to keep a steady beat and strum on the Autoharp. Ability to work with another student on the same task.

EXIT LEVEL SKILLS: Ability to play the one and two chord accompaniments either alone or with another student for five folk songs.

Learning Skills

*Visual perception
*Psychomotor development
*Fine motor control
*Listening

Evaluation

*Did the child function better alone or with another child in completing the task?

*Were different colors more effective?

*Did the addition of another shape to the coding system enhance students' receptiveness?

*Can the children see the chart and teacher's stroke clearly?

Area: Vocal and General Music

Sub-Area(s): Playing

Prepared By:

Rosalie Pratt

INSTRUCTIONAL OBJECTIVE: The student will know and demonstrate the ability to respond to music through activities such as creative movement, pantomime, and dramatization.

Materials and Equipment:

*Elementary Music for all Learners, Pratt and Peterson, Alfred Pub., CA

Activities Suited for:

Special Education:

Mildly/Moderately Mentally Retarded; Learning Disabled

Learning Activity Description:

1. Play the recording* of:
    Body Sway
    Hopping
    Large Steps
    Marching

    *See materials & equipment section.
2. Children may respond freely through physical response to the music.
3. Children may, if appropriate, respond through discussion of music or pictorial response.

ENTRY LEVEL SKILLS: Ability to sway, hop, take large steps and march. Ability to concentrate on a short musical stimulus presented on a recording.

EXIT LEVEL SKILLS: Ability to discriminate between 4 basic rhythmic textures and to respond with appropriate movements.

Learning Skills

*Auditory discrimination
*Aesthetic perception
*Creative thinking
*Expressional fluency

Evaluation

*Did the child make original responses to the musical stimulus?

*Did the child respond more freely in one of the following modes: physical, pictorial, verbal?

*Did the child show variety in expressive responses upon repetition of the activity?

Area: Vocal and General Music

Sub-Area(s): Movement

Prepared By:

Rosalie Pratt

INSTRUCTIONAL OBJECTIVE: The student will know and demonstrate the ability to move to music in beats of 2's or 3's through activities such as walking, running, clapping, drumming, and conducting.

Materials and Equipment:

*Elementary Music for all Learners, Pratt & Peterson, Alfred Publishers, CA. (1)
*Threshold to Music, 2nd edition, Eleanor Kidd, Fearon Pub., CA (2)
*Music Plus, M. Vernazza, Pruett Pub., CO (3)

Activities Suited for:

Special Education:

Learning Disabled; Hearing Impaired

Learning Activity Description:

1. Duple Rhythm Activities
   a. Listen to the following songs:
      Marching to Pretoria (1)*
      Clap Clap Your Hands (1)*
      Jump and Jump the Beat (2)*
   b. Use appropriate body responses for each song. Stress accents.
   c. Ask children for original movement responses.

2. Triple Rhythm Activities
   a. Listen to the following songs:
      Left Hand & Right Hand (3)*
      Thinkin' Three (1)*
      We Wish You a Happy Holiday (3)*

*See materials & equipment section with corresponding number.

ENTRY LEVEL SKILLS: Ability to march, clap, jump or make any other physical gesture, such as nodding, swaying, etc.

EXIT LEVEL SKILLS: Ability to identify duple and triple meters by means of appropriate movement responses.

Learning Skills

*Gross motor control
*Kinesthetic awareness
*Psychomotor development

Evaluation

*Did the child distinguish between duple and triple rhythm through appropriate body responses?

*Did the child associate a song with the appropriate movement response?

*Did the child create movement responses freely?

*Did the child need more time and activities and materials in this area?

Area: Vocal and General Music

Sub-Area(s): Movement

Prepared By:

Rosalie Pratt

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INSTRUCTIONAL OBJECTIVE: The students will identify and understand the music symbols, terms, and signs used in a music education activity for the primary elementary grade level.

Materials and Equipment:

Large, Open Area

Roll of 5" wide masking tape.

Activities Suited for:

Learning-Disabled

Communications-Handicapped

Mildly Retarded

Learning Activity Description:

1. Place five long, equal strips of the masking tape 12 inches apart on the floor space.
2. Ask the students to sit around the "staff playground."
3. Ask the children to listen to the tune silently as the teacher moves her feet on the staff playground.
4. Teacher gives the starting pitch and asks children to keep the sound in their heads.
5. Starting on the space "A" of the treble staff, the teacher steps the first 7 notes of Mary Had a Little Lamb. She continues to demonstrate the same pattern with her feet until the children realize the tune she is stepping.
6. Invite several children to come up to the playground and step the tune with you. Discuss how the melody moves: down, up, and in the same place.
7. Try other "silent" tunes.
8. Ask children to take turns stepping their own tunes.

Learning Skills	Evaluation
Music Reading Inner Listening Melody Concepts	Did students follow the melodic contour? Did students relate the silent motion of the melody to a melody in their heads? Did students recognize other melodies? Were students able to be leaders in the game?

Area: Music

Sub-Area(s): Listening, movement.

Prepared by:

Rosalie Pratt

INSTRUCTIONAL OBJECTIVE: The student will respond to beat, accent, rhythm pattern, and changing meters through movement.

Materials and Equipment:

Meyerbeer, WALTZ, from "Les Patineurs

Soft Rubber Ball

Record Player

Activities Suited for:

Special Education

Learning Disabled

Mildly Retarded

Learning Activity Description:

1. Everyone sit in a circle.
2. As the music is played, the teacher, standing outside the circle, goes from one person to the next, tapping on the shoulder on the downbeat of each measure.
3. Give the rubber ball to one person and ask him to pass the ball to the person on his left, right on the downbeat. The next person passes the ball on the next downbeat, and so on. Be careful to keep the beat going without breaking the rhythm of the music.
4. The second time the activity is done, ask the students to listen carefully for the difference between the loud-sounding music and the softer parts. Ask them to pass the ball with a large gesture on the loud parts, but to pass the ball with a smaller movement when the music is playing softly.

Learning Skills	Evaluation
Gross Motor Control	Did the students feel the downbeat in triple meter?
Listening to sets of 3	Did the students hear the difference between loud and soft?
Discrimination between loud and soft.	Did the students keep a steady beat?
Psychomotor Development	

Area: Music

Sub-Area(s): Listening, Discrimination, Movement

Prepared by:

Rosalie Pratt

INSTRUCTIONAL OBJECTIVE: The students will be able to hear phrases in a melody by changing body direction with each phrase.

Materials and Equipment:

Large, Open Movement Area

*Elementary Music for All Learners, Pratt & Peterson, Alfred Publishers, CA.

Activities Suited for:

Learning-Disabled

Communications-Handicapped

Learning Activity Description:

1. Ask students to stand in a free spot in the open area.
2. Sing CHATTER WITH THE ANGELS. As teacher sings, she moves in 4 different directions for each phrase of the song.
3. Ask children why the teacher moved as she did. Direct the discussion to the 4 phrases of the song.
4. Sing it again and ask the students to create 4 different movements for each phrase of the song.
5. Ask the students to sing with you and try 4 entirely new movements for each phrase.
6. If time, ask the students about the ending of each phrase and help them discover that each phrase ends with "mi, re, do."

Learning Skills

Auditory Discrimination

Phrase Identification

Melody Identification

Creative Response

Evaluation

Did the students hear the 4 phrases?

Did the students create original responses?

Did the students hear the mi, re, do pattern at the end of each phrase?

Area: Music

Sub-Area(s): Listening, Discrimination, Movement

Prepared By:
Rosalie Pratt

INSTRUCTIONAL OBJECTIVE: The student will demonstrate the ability to walk around in the circle, to stay in a group, to follow directions, and to recognize colors.

Materials and Equipment:	Activities Suited for:
*Rainbow record (distributed by Melody House) *Colored flags *Record player	Cross-Categorical

Learning Activity Description:	Learning Skills	Evaluation
1. Hand out the colored flags. 2. Have students stand in a circle, right hand in the center with the flags all pointing to the middle. 3. Play carousel song on record. Assist students as much as needed. 4. After song, ask students questions regarding flag colors, "Who has blue, green, orange, etc.?"	*Ambulation *Following simple directions	*Were the students able to follow directions? *Did the students stay in the group? *Did students recognize which color they had?

Area: Music	Sub-Area(s): Listening, Moving	Prepared By: Patrick Keleher

INSTRUCTIONAL OBJECTIVE: The student will be able to listen to rhythm patterns or a number of beats and repeat it accurately.

Materials and Equipment:

*Rhondo-Wooden lock chant
*Woodblock, or rhythm sticks

Activities Suited for:

Cross-Categorical

Learning Activity Description:

1. Use the "wooden lock" chant.
2. Have the students sit in a circle.
3. Leader sits in front of subject and chants rhondo while others listen.
   "I'm the wooden lock
   And you're the wooden key.
   To open the lock
   Do the same as me."
4. After chanting rhondo, the leader plays a simple rhythmic pattern or a certain number of beats on the wooden block.
5. Give the wooden block to listener and have him/her repeat it.
6. When listener is finished, the leader says,
   "Did he open the lock?"
7. Other group members say "yes" or "no."
8. Rhondo is chanted again and process repeated with the last listener becoming the new leader.

Adaptations:

a. The teacher may have to be the leader during the entire activity.
b. If the listener responds correctly, he/she could be allowed to play his/her favorite instrument in the center of the circle. After he/she does his/her "thing" the game continues.

Learning Skills

*Listening
*Imitations
*Memory-recall

Evaluation

*Did the student accurately reproduce the pattern?

*Did student look at leader?

Area: Music

Sub-Area(s): Listening

Prepared By:

Patrick Keleher

INSTRUCTIONAL OBJECTIVE: The student will become aware of the fact that their name has a rhythmic beat. The student will also learn the name of others, learn to take turns, to recognize other students and be aware of where they are.

Materials and Equipment:

*A drum
*An Orff-Scholwerk name Rhondo
*"Alike and Different" by Carol Bitoon

Activities Suited for:

Cross-Categorical

Learning Activity Description:

1. "Around in the circle
   Around in the game
   Around in the circle
   To know your name."
2. Students sit in a circle with leader holding drum.
3. Students and leader chant rhondo and make a circular motion with hands.
4. After chant the leader plays the rhythm of his/her name over and over on the drum. Those students who can, should be encouraged to clap along and chant the name with the student.
5. When the student is done, he/she passes the drum to the person next to him/her and rhondo is repeated.
6. The teacher should request student to call others by name and recognize others.

Variation:

Another way to use this activity is to have students move body parts in circular movements during chant.

Learning Skills

*Awareness of others
*Identification of others

Evaluation

*Did the student play or clap the rhythm of their own name and names of others?

*Can each student call other classmates by name or recognize them in someway?

Area: Music

Sub-Area(s): Rhythm, Socialization

Prepared By:

Patrick Keleher

INSTRUCTIONAL OBJECTIVE: The student will play resonator bells cooperatively with another person.

Materials and Equipment:

*Familiar song such as "Row, Row, Row Your Boat"
*Mallet
*Resonator bell (C')
*Velcrose straps
*Tape
*Larger handles on mallets

Activities Suited for:

Cross-Categorical

Learning Activity Description:

1. Have the student sing and clap a familiar duple-pulse such as "Row, Row, Row Your Boat."
2. Repeat the song, but this time have the student imitate the teacher in patting the palms flat on the floor or desk in place of the clap.
3. When this is done easily, have the student strike the floor with the mallet using the same motion used in patting the floor.
4. Once the student is able to strike the floor with the mallet without dropping it, present a resonator bell (C'). Have the student strike the bell with the same rhythm used in patting the floor. The teacher intersperses a change in rhythm (dividing the beat) on the same bell while both student and teacher sing the song.

Adaptation:

Various aids in holding a mallet may need to be devised if the student's grasping skills are poor.

Learning Skills

*Manipulation of mallets
*Cooperation
*Imitation
*Auditory/motor sequencing

Evaluation

*Did the student alternate with another person in striking a resonator bell?

*Can student hold mallets without assistance?

*Was student cooperative?

*Did the student keep a steady beat?

*Was the student able to imitate the leader?

Area: Music

Sub-Area(s): Instrument Playing, Music Behavior, Cooperation

Prepared By:

Patrick Keleher

INSTRUCTIONAL OBJECTIVE: Student will become aware of three basic shapes--triangle, circle, and square and be able to identify them.

Materials and Equipment:

*Piano or portable chord instrument

*Shapes: 1 large circle
1 large square
1 large triangle
*Music--"A Square, A Square, I Hold in the Air" by Betty Foster

Activities Suited for:

*Mildly Retarded

*Moderately Retarded

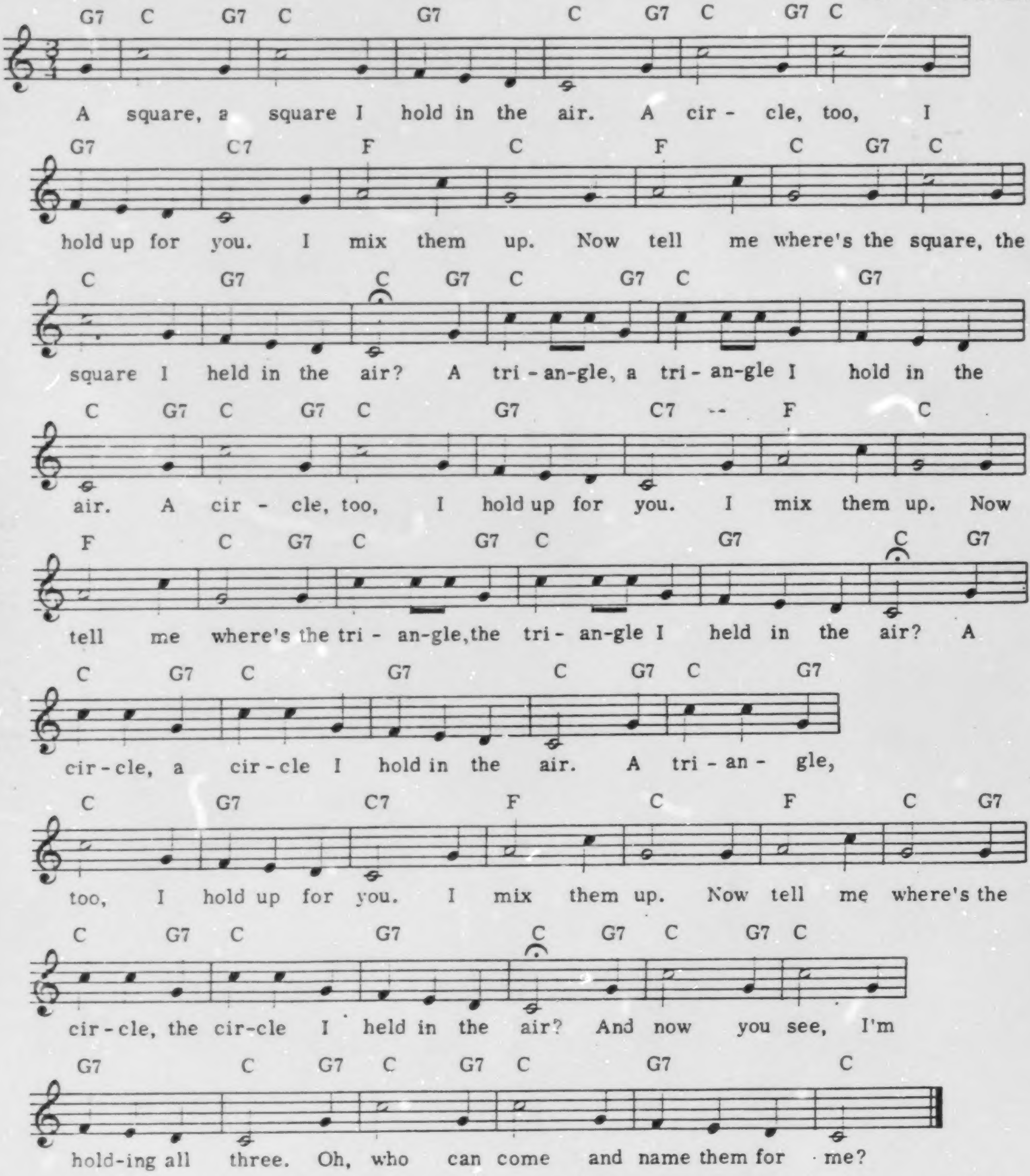
Learning Activity Description:	Learning Skills	Evaluation
1. Sing song and follow directions of mixing up shapes. 2. Set shapes in front of students and ask one to find the shape sung about in the song. 3. Repeat song several times so everyone gets a chance.	*Shape reacognition *Listening skills *Following directions	*Did the student watch the leader? *Could the student identify the shape? *Did students become confused when shapes were mixed?

Area: Music	Sub-Area(s): Listening, Singing	Prepared by: Patrick Keleher

A Square, A Square I Hold in the Air

(shape recognition)

Words and music by
BETTY FOSTER


A square, a square I hold in the air. A cir - cle, too, I
hold up for you. I mix them up. Now tell me where's the square, the
square I held in the air? A tri - an-gle, a tri - an-gle I hold in the
air. A cir - cle, too, I hold up for you. I mix them up. Now
tell me where's the tri - an-gle, the tri - an-gle I held in the air? A
cir - cle, a cir - cle I hold in the air. A tri - an - gle,
too, I hold up for you. I mix them up. Now tell me where's the
cir - cle, the cir - cle I held in the air? And now you see, I'm
hold-ing all three. Oh, who can come and name them for me?
G7 C G7 C G7 C G7 C G7 C
G7 C7 F C F C G7 C
C G7 C G7 C G7 C G7
C G7 C G7 C G7 C7 F C
F C G7 C G7 C G7 C G7
C G7 C G7 C G7 C G7
C G7 C7 F C F C G7
C G7 C G7 C G7 C G7 C
G7 C G7 C G7 C G7 C

Materials: A large picture of a circle
A large picture of a square
A large picture of a triangle
One large picture of all three

Procedure: self explanatory

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INSTRUCTIONAL OBJECTIVE: Students will become aware of their name and what they are wearing.

Materials and Equipment:

*Guitar or autoharp

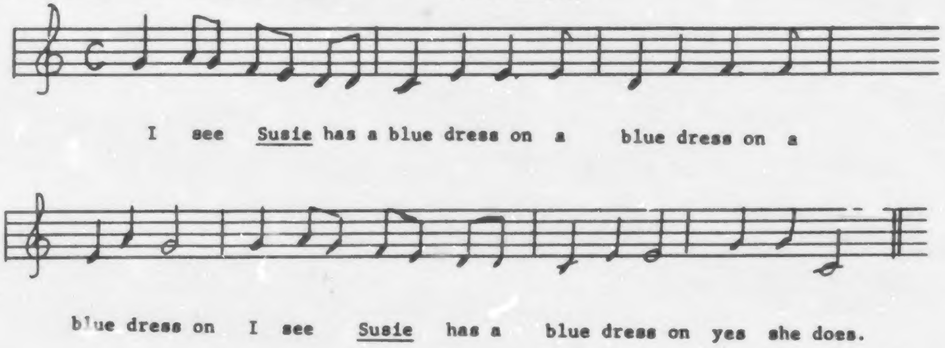
*Song-"I See Susie"

Activities Suited for:

*Profoundly Retarded

Learning Activity Description:

1. Students sit facing teacher
2. Teacher sings song and watches for student response.


I see Susie has a blue dress on a blue dress on a
blue dress on I see Susie has a blue dress on yes she does.

3. Alternative lyrics can be used with higher functioning persons to aid in identification of others by what type of clothing they are wearing, i.e. "I see someone with a green shirt on, a green shirt on. I see someone with a green shirt on, who is he?"

Learning Skills

*Self-awareness

*Listening

*Discrimination

Evaluation

*Did student respond to to name being sung?

*Did students recognize clothing?

*Did they know who was wearing a certain type of clothing?

Area: Music

Sub-Area(s): Listening

Prepared by: Patrick Keleher

INSTRUCTIONAL OBJECTIVE: The student will learn to identify two basic colors such as (red and blue) and eventually distinguish between left and right hands.

Materials and Equipment:

*Colored rhythm sticks

*Recording of any kind of rhythmic music

Activities Suited for:

*Moderately Retarded

*Mildly Retarded

*Learning disabled

Learning Activity Description:

1. Have student sit in circle if possible, with red stick in right hand, blue stick in left.
2. Start music, have students tap floor or desk with red stick, then ask them to switch to blue. A wide variety of movements, from holding one stick up in the air and tapping the other to tapping both sticks on the ground could be tried.
3. Eventually students can be told that the red stick is in their right hand and the blue in their left. Then the activity can be done using the terms left and right. The sticks help in reversal problems and in identification.

Learning Skills

*Left and right discrimination

*Rhythmic awareness

*Grasping

*Following directions

Evaluation

*Did the students follow directions?

*Could they identify the sticks by color?

*Could they adapt to the terms left and right?

Area: Music	Sub-Area(s): Rhythm, Listening	Prepared By: Patrick Keleher

DANCE

71

INSTRUCTIONAL OBJECTIVE: Students will be able to contrast a slow movement to a quick movement through responding to symbol cards and drum beat.

Materials and Equipment:

*(4) 18" x 24" sheets of posterboard or construction paper (colored).
*(8) 18" x 6" sheets of posterboard or construction paper (different color from above).
*Drum and beater. (Note: Use floor drum for Hearing Impaired.)

Activities Suited for:

Mildly Retarded/Moderately Retarded
Learning Disabled
Behaviorally Handicapped
Hearing Impaired
Communications Disorders

Learning Activity Description:	Learning Skills	Evaluation
1. Exploration of movement - slow. a. Have students raise arm slowly to four beats of drum. b. Repeat with lowering of arm. c. Have students take as small a shape as they can. d. Have students, on command, take different body part slowly out of shape (away from center), then back into shape (toward the center) to beats of drum. "Out, 2, 3, 4; In, 2, 3, 4." e. Repeat with students deciding for self what body part to move.	1. Body localization Muscular strength Body spatial organization Directionality Auditory decoding Sequencing	1a. Did students take four beats to complete movement? b. Did students initiate own body movement to time sequence?
2. Exploration of movement - quick. a. Have students clap each time drum is beaten. b. Have students turn or raise/lower head as drum is beaten. c. Ask students what other body parts can move to beat of drum. d. Have students, on command and with drum beat move body part named. e. Have students choose own body part or parts to move.	2. Body localization Directionality Auditory decoding Reaction-speed dexterity Body abstraction	2. Did students make clear movement for each beat heard?
3. Symbols a. Introduce large symbol for slow. Beat drum four times for symbol. b. Lay second large symbol next to first. Beat drum four times for symbol. c. Have students start in small shape, stretching a body part out for four beats, then in for four beats. d. Point to symbols and give directions as group moves.	3. Visual form discrimination Visual memory Visual motor memory Visual motor speed of learning Balance and rhythm Auditory acuity Auditory decoding Reaction-speed dexterity	3. Did students show, through body movement, distinction between slow movement and quick movement while following symbol sequence?

Area:	Sub-Area(s):	Prepared By:
Dance/Movement	Time	Nancy Brooks Schmitz

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
e. Introduce small symbols for quick. Beat drum as symbol is placed on floor or board. f. Place four quick symbols below large symbol. Count out loud as drum is beaten to each symbol. g. Place four more quick symbols below second large symbol. h. Have students make quick movement to each symbol and drum beat. i. Rearrange pattern so that two slow and eight quick symbols are in line. j. Have students move to symbols.		
4. Initiating new timing. a. Have students rearrange symbols using as many as they wish. b. Count out loud as drum is beaten. c. Have students move to symbols.	4. Visual form discrimination Comprehension	4. Did students show understanding of relationship of symbol to movement and timing by rearranging pattern and performing sequence to drum beat?

INSTRUCTIONAL OBJECTIVE: Students will discover moving patterns in space.

Materials and Equipment:

*3-foot long crepe paper streamers

*Tape or record of Bach's "Brandenburg Concerto #4"

*Tape or record player

Activities Suited for:

Cross-catagorical

Learning Activity Description:	Learning Skills	Evaluation
1. Exploring air patterns. a. Distribute streamers. Students explore twirling movement of streamers to music. b. Students explore rising, sinking, jumping, and falling movements with streamers.	1. Gross motor skills Balance and rhythm Visual coordination and pursuit Visual motor fine muscle coordination	1. Did students participate in exploration with streamers?
2. Seeing air patterns. a. Divide into two groups. b. Have students in first group start in shape of own choosing. c. When music begins, students freely explore twirling, rising, sinking, jumping, and falling movements with streamers, as second group observes. d. Repeat with other group.	2. Visual motor: memory Balance and rhythm Visual coordination and pursuit	2a. Did students visually track moving streamers? b. Did students choose a variety of movements with streamers?
3. Making air patterns. a. Have students in groups imagine that they are the streamer which is moved in the air. Have students begin and end in a group shape. b. Discuss what was observed.	3. Body abstraction Body spatial organization Balance and rhythm Decoding Visual memory Value judgments Classification	3a. Did students begin and end in group shape? b. Did students explore with body various levels in space? c. Did students share ideas in complete sentences?

Area: Dance Movement

Sub-Area(s): Space, Shape.

Prepared By:

Nancy Brooks Schmitz

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INSTRUCTIONAL OBJECTIVE: Students will roll slowly showing ability to control speed of roll and direction.

Materials and Equipment:

*Parachute or large piece of fabric [silk, rip stop nylon or sheet (72" x 108", at least)].
*3 to 4 nerf balls.
*Tape or record (Slow: Jonathan Livingston Seagull, or classical guitar music).
*Tape or record player.

Activities Suited for:

Severely Retarded/Profoundly Retarded
Mildly Retarded/Moderately Retarded
Learning Disabled
Physically Handicapped
Behaviorally Handicapped

Learning Activity Description:	Learning Skills	Evaluation
1. Visualizing a. Seat students around parachute or fabric. b. Have students imitate a slow undulation of fabric. c. Place nerf balls on fabric. d. Focus on or discuss the movements of nerf balls.	1. Visual coordination and pursuit Figure ground differentiation	1a. Did students participate in undulation of fabric? b. Did students track movement of nerf balls?
2. Replicating movement. a. Touch or name two to four students to roll on fabric when music begins. b. Continue undulation of fabric and rolling until all have participated. c. Watch nerf balls again on fabric. d. Discuss slowness, types of movement (rolling, jumping, falling) and staying on fabric until music stops. e. Repeat student movement on parachute stressing slowness and direction (up, down, to center, to edge or place).	2. Body-spatial organization Reaction-speed dexterity Gross motor development Directionality Time orientation	2a. Did students replicate movement of nerf balls on fabric to music? b. Did students show awareness of directionality in movements on fabric?

Area:	Sub-Area(s):	Prepared By:
Dance/Movement	Time/Energy	Nancy Brooks Schmitz

INSTRUCTIONAL OBJECTIVE: Students will respond to poem through movement demonstrating control of space, speed and energy of the body.	
Materials and Equipment: *Poem: Snow Snow makes whiteness where it falls, The bushes look like popcorn balls, And places where I sometimes play Look like something else today. (Author unknown)	Activities Suited for: Learning Disabled Gifted and Talented Visually Impaired

Learning Activity Description:	Learning Skills	Evaluation
1. The poem. a. Read and discuss the poem, stanza by stanza. b. Read entire poem.	1. General information Classification Comprehension Vocabulary	1a. Did students listen attentively to poem? b. Did students discuss poem's imagery?
2. Frozen landscapes. a. Have students in groups of 3 create, with their bodies, pictures or landscapes that suggest the first stanza. b. Repeat for each stanza. c. Have students find way to move from one landscape or picture to another. d. Perform pictures and movements as poem is read.	2. Social acceptance Anticipatory response Social maturity Visual motor spatial form manipulation Visual motor: memory	2a. Did students work cooperatively in groups of 3? b. Did students find four pictures or frozen landscapes which capture mood and imagery of poem?
3. Performance a. Ask each group to perform their poem for others. b. Discuss performances (what did they like about each group; how was each group different?).	3. Social acceptance Social maturity Visual motor: memory Form discrimination Fluency Encoding Value judgments	3a. Did students perform entire poem movement for others? b. Did students share feelings about performances?
Note: For visually impaired students, allow time for each group picture to be touched and explored by audience.		

rea: Dance Movement	Sub-Area(s): Space, Time, Ener	Prepared By: Nancy Brooks Schmitz

INSTRUCTIONAL OBJECTIVE: Students will demonstrate ability to follow sequence and timing of verbal commands.

Materials and Equipment:

*Movement Phrases:

"Roll and stop,
Roll and stop,
Shake all over,
Roll and stop."

Activities Suited for:

Mildly Retarded/Moderately Retarded
Learning Disabled
Behaviorally Handicapped
Visually Impaired
Communications Disorders
Hearing Impaired

Learning Activity Description:	Learning Skills	Evaluation
1. Movement phrases. a. Say or sign the words of the first part of a phrase. b. Students repeat first part of phrase. c. Say or sign words of second part of phrase. d. Students repeat second part. e. Say or sign entire phrase together.	1. Auditory acuity Auditory sequencing Auditory discrimination	1. Did students participate in reciting or signing phrases?
2. Creating movement sentence. a. Ask for new movement words to fill in for "roll" and new movement phrases for "shake all over". b. Have students move according to new movement sentence.	2. Gross motor control Memory Balance and rhythm	2a. Did students control body movements to words? b. Did students suggest new movements for phrases?
3. Changing the time of the phrases. a. Have students listen to each phrase as it is signed or said, stressing timing. b. Students repeat phrase with same timing. c. Say same phrase with different timing. d. Discuss difference. e. Have students follow phrase timing with movements as phrase is said or signed.	3. Time orientation Reaction speed dexterity	3. Did each student follow commands using appropriate movement and timing?

Area: Dance/Movement

Sub-Area(s): Space, Time

Prepared By: Nancy Brooks Schmitz

INSTRUCTIONAL OBJECTIVE: Students will create a design on the floor using yarn and replicate design in locomotor movements.

Materials and Equipment:	Activities Suited for:
*Large ball of yarn put together with three different colors attached. *Masking tape	Mildly Retarded/Moderately Retarded Learning Disabled Visually Handicapped Behaviorally Handicapped Hearing Impaired

Learning Activity Description:	Learning Skills	Evaluation
1. The design on the floor. a. Tape end of yarn to floor and gently roll yarn to student. b. Student tapes yarn to floor, then gently rolls yarn to another. c. Repeat until all students have had a chance to roll yarn, and ball is returned to teacher. d. Discuss floor design. e. Walk or roll section of design on floor to next person. Take student's seat as that student walks section. f. Repeat until all students have changed place. g. Discuss different ways of moving on design (rolling, skipping, hopping, crawling).	1. Visual coordination and pursuit Motor coordination Visual form discrimination Reaction-speed dexterity Laterality Visual memory	1. Can students follow a portion of pattern created on floor by walking or rolling?
2. Creating a floor pattern. a. Choose three different movements. b. According to yarn colors, move design in sequence. c. Allow each student to select three different movements to do. d. Have four students begin at own place on design. Each student moves a different movement for each of three sections of yarn traveled.	2. Visual memory Reaction-speed dexterity Gross motor coordination Visual motor memory Auditory decoding Comprehension Social maturity	2. Can students follow three sections of design by using three different locomotor patterns?

Area: Dance/Movement	Sub-Area(s): Space, Shape	Prepared By: Nancy Brooks Schmitz

INSTRUCTIONAL OBJECTIVE: Students will be able to hold body shape and to demonstrate ability to create a shape on another body.

Materials and Equipment:	Activities Suited for:
*Large ball of softened clay	Severely Retarded/Profoundly Retarded Cross-Catagorical

Learning Activity Description:	Learning Skills	Evaluation
1. Molding clay. a. Demonstrate shaping of clay. b. Have each student change shape of clay. c. Move to each student, shaping their body as if it is a lump of clay. (Articulate body part moved.) d. Have rest of group replicate each student's shape. (Give assistance if needed.)	1. Tactile discrimination Body localization Body abstraction Muscular strength Visual form discrimination Kinesthetic discrimination	1a. Can students hold molded shape for 10 to 20 seconds? b. Can students replicate shape as seen with minimum assistance?
2. Being shaped. a. Make a shape in center of circle. b. Ask individual students to come to center to change your shape.	2. Visual form discrimination Auditory decoding Spatial form manipulation Self identification	2. Can students respond to name and change teacher's shape with minimum verbal direction?
3. Creating shape. a. Have students make own shape when name is said. b. Have other students change student's shape when name is said (i.e., John, go change Karen's shape).	3. Self identification Body localization Balance and rhythm Reaction speed dexterity Muscular strength Visual motor fine muscle coordination	3a. Can students respond to name and create shape on own body? b. Can students respond to name and create shape on another body?

Area: Dance/Movement	Sub-Area(s): Space, Shape	Prepared By: Nancy Brooks Schmitz

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INSTRUCTIONAL OBJECTIVE: Students will demonstrate swinging movement using various body parts.

Materials and Equipment:

*Pendulum made from wire (string) and shiny or colorful object.
*Music of moderate tempo and 3/4 meter, or chanting, "It's swinging.
I'm swinging.
You're swinging.
We're swinging."

Activities Suited for:

Severely Retarded/Profoundly Retarded
Mildly Retarded/Moderately Retarded
Physically Handicapped

Learning Activity Description:	Learning Skills	Evaluation
1. Demonstration a. Show students pendulum in motion. b. Encourage each student to start and stop pendulum. c. Use chant, "It's swinging", as pendulum is set into motion. Stop chanting abruptly when pendulum is stopped. d. Encourage students to chant.	1. Visual acuity Visual coordination and pursuit Auditory acuity Auditory decoding Visual motor fine motor coordination Vocabulary Vocal association	1a. Did students track the pendulum? b. Did students start and stop pendulum action on command?
2. Body movement. a. Beginning with self, swing arm to chant, "I'm swinging". b. Encourage each student to swing arm and chant. (Teacher can assist.) c. Ask what other body part can be swung, such as head, torso, legs, arms, wrist, or hand. d. Have each student move new body part to chant. e. Have students swing body parts to music or chant. (Allow students to choose body part or parts to swing.)	2. Visual motor speed of learning Balance and rhythm Body localization	2a. Can students replicate a swinging action with assistance? b. Can students replicate swinging actions without assistance? c. Did students initiate own swinging actions using a variety of body parts?

Area: Dance/Movement	Sub-Area(s): Energy	Prepared By: Nancy Brooks Schmitz

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INSTRUCTIONAL OBJECTIVE: The student will gain confidence in saying his/her own name and in performing movements of his/her own selection.

Materials and Equipment:

*None

Activities Suited for:

Cross-Categorical

Learning Activity Description:

1. "Name Game" -- an Orff-Schulwerk activity with variations.
    a. "Name Game, Name Game, What's your name?" This chorus is done in voice and movement by all of the children. Each student, in turn, replies to the chorus with his/her own name and accompanies the name with a movement. Each student's name and action is then repeated by all of the children. The chorus can be accompanied by a simple movement pattern.
    b. Incorporate memory challenge by having children try to remember and perform several of the names and movements in sequence.
    c. Set a challenge for recall by asking students to demonstrate the movements and names of any of the group members that they can remember.

Variation:

The activity can easily be done using total communication.

2. Names with movement.
    a. Circle formation, students standing. (Can be done in wheelchairs.)
    b. Each child, in turn, performs his or her own name, accompanying the name with a movement. Everyone in the group then repeats the name and movement. This activity can be done having the entire group repeat the names and movements together or by each person individually "passing a person's name and movement around a circle".

Learning Skills

*Sequencing - auditory and kinetic
*Social awareness
*Ability to work with others -- waiting one's turn, attending to others performance, contributing to group activity.
*Observation
*Kinetic discrimination
*Concentration
*Confidence in creating own movement and saying own name.
*Memory
*Self concept

Evaluation

*Can student say the words and perform the designated actions?

*Can student sustain an involvement with the group?

*Did the student make eye contact with others in the group?

*Can student decide quickly what to do when it is his/her turn?

*Can student move in accordance with the rhythm of his/her own name?

*Did student initiate movements that are possible for others in the group to perform?

Area: Dance/Movement

Sub-Area(s): "Name Games"

Prepared By:
Kathleen C. Mason

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Learning Activity Description:	Learning Skills:	Evaluation:
Variations: a. Each time a new name and movement is added, try doing them all in sequence. b. Let any of the students who wish to have a turn in the center of the circle performing all of the names and movements in the order that were given. c. Have one student go into the center of the circle and perform someone else's movement without saying that person's name. If the person whose movement was performed recognizes his/her own pattern, then that person replaces the first person in the center of the circle. That person tries to duplicate someone elses movement and the game continues until everyone has had one or more times to be in the center.		*Can student duplicate the movement qualities and spatial patterns of others in the group? *Can student recognize the form of this activity and identify whose turn it is to be the leader? Did he/she wait for a turn? *Can student recall a series of movements?

INSTRUCTIONAL OBJECTIVE: Students learn to make slides, project them and use the images created as a stimulus for creative movement improvisation.

Materials and Equipment:

- *Paper slide frames
- *Acetate leader (as used for making film strips)
- *Scissors (to cut leader)
- *Colored pens (for drawing on acetate leader)
- *Slide projector
- *Tacking iron (or other iron to seal slide frames)
- *Props for improvisation (optional):
  - Sheets or other pieces of light-colored material
  - Space blankets
  - Painter's drop cloth, etc.

Activities Suited for:

Cross-Categorical (except Visually Impaired)

Learning Activity Description:

1. Students make their own slides. The types of slides suggested are:
   - a. Painted -- abstract or representational pictures drawn on a single piece of acetate leader with colored pens. These are placed in slide frames and sealed by ironing the edges of the frames.
   - b. Collage -- arrangements of small natural items such as leaves, grass, weeds, flowers or feathers placed between two layers of acetate leader and sealed in a slide frame.
   - c. Cut-Outs -- designs cut with scissors out of small pieces of folded, light-weight paper. These are placed between two layers of acetate leader and sealed into a slide frame.
2. After slides are completed, students project them on a large screen or wall and use the images as a stimulus for movement improvisation. Music can be chosen that seems appropriate to accompany the slides and props can be used to enhance the movements. The images will project on the clothing of the students, especially if they wear light-colored clothing, and upon any materials used in the improvisations. Interesting visual effects can be created by: moving near and away from the projector, moving in and out of large pieces of material, disappearing by "freezing" against the wall, bringing the visual image in and out of focus, etc.

Learning Skills

- *Visual discrimination
- *Ability to process multiple stimuli
- *Creativity
- *Expressional fluency
- *Fine and gross motor control
- *Aesthetic perception
- *Spatial orientation/awareness

Evaluation

*Can student observe and discuss the positive attributes of the creative endeavors of others? His/her own?

*Did student wish to keep his/her slides?

*Can student relate to the quality of the music with movement?

*Did student demonstrate in his/her improvisations a sensitivity to visual attributes such as relative sizes, figure-ground, intensity, shape, texture, linearity and light and shadow?

*Can student operate the slide projector and find interesting ways to alter the image projected?

Area: Dance/Movement

Sub-Area(s): Slide Making and Movement

Prepared By: Kathleen C. Mason

INSTRUCTIONAL OBJECTIVE: To provide student an opportunity to enhance skills in giving and receiving nonverbal messages.

Materials and Equipment:

*None

Activities Suited for:

Cross-Categorical (with exception of Visually Impaired)

Learning Activity Description:

1. Nonverbal communication.

   a. Formation -- standing in a circle.
   b. Each student, when tapped by the teacher, establishes eye contact with a person across the circle. When eye contact is established, those two people perform a set movement pattern together (such as sinking toward the floor, clapping, or slapping thighs), and then they run and change places.

Variations:

a. Group members make eye contact and change places whenever they wish (taking care to avoid collisions in the center of the circle).
b. Students vary locomotor movements that take them across the circle. They can also be directed to vary level, rhythm, tempo, or direction when they enter and exit the circle.
c. Students jump together or mirror each other's movements when they meet in the center of the circle.
d. The partners decide nonverbally when they meet in the center of the circle, whether to leave each other and trade places, or to join together and to return to one or the other's original place in the circle.

Learning Skills

*Ability to work with others
*Adaptability/flexibility
*Expressional fluency (especially understanding nonverbal forms of communication such as gesture, facial expression, and body attitude.)
*Creativity
*Gross motor control
*Sensitivity to others
*Social awareness
*Spatial orientation/awareness
*Observation

Evaluation

*Was student able to perform activity nonverbally?

*Did student avoid eye contact with all others? With certain others?

*Did student select a variety of partners?

*Did student shift between roles of leader and follower?

*Did student explore a range of movement qualities and spatial patterns?

*Was student able to perform the basic locomotor movements that are appropriate to his/her developmental level?

*Can student function as a member of the group,

Area: Dance/Movement

Sub-Area(s): Nonverbal Communication

Prepared By: Kathleen C. Mason

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Learning Activity Description:	Learning Skills:	Evaluation:
		without seeking undue personal attention from others? Adults or peers?

INSTRUCTIONAL OBJECTIVE: Students will have an opportunity to lead others in movement experiences and to cooperate as followers and members of a group.

Materials and Equipment:

*None

Activities Suited for:

Cross-Categorical with exception of Visually Impaired (Note: Sound and verbal cuing could be used f[illegible] Visually Impaired.)

Learning Activity Description:

1. Leading and following.

   a. Circle formation, students sitting on floor or in chairs.
   b. Each student has a turn leading movements that the others in the group try to duplicate, simultaneously. Students can be encouraged to make clear rhythm and effort statements and easy transitions from one movement to another. They should be encouraged to watch the group members and to move in ways that the group can stay together.

Variations:

a. Do the above with music.
b. Have leader perform movements for eight counts of music, and then the next student for eight counts until all of the children in the circle have had a turn.
c. Try standing, rather than sitting in a circle.
d. Pass leadership from person to person around the circle, with no "breaks" in the movement and without any verbal cue to the next person.
3. Pass leadership by calling individual's name and having that person lead. This could be any member of the group, not just the next person in the circle.
f. Chant to help the transition from one leader to another. "Eyes on _________." (Name of child). "Eyes on _________." (Name of child).
g. Perform movements accompanying self with vocal sounds. Others in the group copy movements and sounds.
h. Have one person leave the room while a leader is selected from the group in the circle. The leader then leads the group in movement. The person who has left

Learning Skills

*Ability to work with others
*Creativity
*Observation
*Concentration
*Kinesthetic awareness and discrimination
*Gross and fine motor control
*Holistic perception
*Problem-solving
*Social awareness
*Expressional fluency

Evaluation

*Can student lead movements with a clarity of quality and spatial patterns so that others are able to follow?

*Can student make smooth, appropriate transitions from one movement to another?

*Did student demonstrate a wide range of movement ideas?

*What was the nature of the emotional content of the student's movement?

*Can student maintain concentration in the role of follower?

*Can student recognize the nonverbal cues of eye contact, facial expression

Area: Dance/Movement

Sub-Area(s): Leading and Following in Movement

Prepared By:
Kathleen C. Mason

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
the room is invited to return and try to determine who is leading the group. Children will display differing methods of selecting the leader. Some will simply start guessing. They should be encouraged to try to observe the nonverbal cues that can help them make a determination of the leader. If a student is not successful within a period of time that he/she is comfortable with, the teacher can provide clues to facilitate a correct response.		and body attitude that can help him/her identify the group leader? *Did student demonstrate a sensitivity to the appropriate length of time he/she should keep leadership?

INSTRUCTIONAL OBJECTIVE: To provide an opportunity for students to explore a variety of interpersonal roles including; leading, following, sharing, adapting, reflecting, stimulating, responding, supporting and being supported.

Materials and Equipment:

*None

Activities Suited for:

Cross-Categorical

Learning Activity Description:

I. Partner Interaction (with physical contact)

a. "Touch and Move" -- one person touches a partner to indicate what body part the partner is to move. The partner who is being touched tries to keep his/her eyes closed while responding. A more difficult variation of this activity involves having one person touch the other with different qualities and degrees of pressure. The second person tries to move the body part touched with a quality of movement that reflects the quality of the touch.

b. "Molding" -- one partner shapes the other into a statue, moving body parts until satisfied with the form created. That partner might give his "statue" a name. The other partner then takes a turn being the sculptor.

c. Cooperative Balance Activities:

1. Structured Stunts:
   - *Partner Pull-up -- facing each other with hands joined and pulling cooperatively, the partner sits down and stands up simultaneously.
   - *Double Top -- partners spin together, facing each other with hands joined and toes close to partners.
   - *Rocking Chair -- partners join hands facing each other and one rolls onto his/her back as the other pulls up to a standing position. Then they reverse the movement.
   - *Back to Back Get-up -- partners sit with backs pushing against each other with arms joined. They attempt to move together from sitting to standing and back to sitting.

Learning Skills

*Ability to work with others
*Adaptability/flexibility
*Gross and fine motor control
*Communication
*Perceptual awareness
*Psychomotor development
*Social awareness
*Kinesthetic awareness
*Kinesthetic discrimination
*Spacial orientation/awareness
*Observation

Evaluation

*Did student evidence trust for self? peers? teachers?

*How did student react to touch?

*Can student explore different qualities of touching a partner without hurting that person?

*Can student be trusted to support another person?

*Did student have the strength necessary to support another and the judgment to choose partners whose size makes support possible?

*Can student negotiate nonverbally with a partner?

Area: Dance/Movement

Sub-Area(s): Partner Interactions (Part Two)

Prepared By:

Kathleen C. Mason

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
*Back Rock -- partners, back to back with arms locked, make a rocking motion with one person leaning forward, supporting the other person on his/her back, and then reversing so that the other person leans forward. *Teepee -- Partners face each other with their palms together. They walk their feet away from each other until they are balanced, leaning forward supporting each other. 2. Improvisational Activities: *Students in pairs try to find their own ways to support each other. *Students in pairs try to find a way to connect three different supports together in a movement sequence. *One student nonverbally chooses a partner from those sitting in a circle. That student tries to perform one of the partner balance stunts with that person, negotiating without words which stunt they will perform. The second person then chooses a new partner with whom to perform a balance activity. This continues until everyone has had a turn. The whole pattern of turn-takings, choosing partners, and deciding which stunt to do should be conducted nonverbally.		

INSTRUCTIONAL OBJECTIVE: To provide an opportunity for students to explore a variety of interpersonal roles including; leading, following, sharing, adapting, reflecting, stimulating, responding, supporting and being supported.

Materials and Equipment:

*None

Activities Suited for:

Cross-Categorical except visually impaired. (Touch and voice directions adaptions could be used with blind).

Learning Activity Description:

1. Partner Interaction (without physical contact)

   a. "Mirroring" -- partners face each other and attempt to move in synchrony, as if looking in a mirror. They each practice being leader and follower. Later, they try to let the leadership flow back and forth between them. (Many students will need to attempt mirroring while sitting down before they are able to accomplish it standing and moving through space. They will need to be reminded that it is to be done nonverbally and that the most important thing is to be exactly alike. A good leader is sensitive to the needs and abilities of the follower and adjusts his/her movements accordingly.)

   b. "Conversation in Movement" -- partners try to have a conversation without using any words. One partner may "talk" with movement while the other listens and then responds. Both may at times "talk" at the same time. It may be helpful to have music accompany these movement dialogues.

   c. "Puppets" -- imaginary strings are attached to the "puppet" partner. The "puppeteer" pulls the strings in pantomime and the "puppet" lifts a leg, moves an arm, takes a step, etc., as the "puppeteer" directs. Later they switch roles so that both have an opportunity to be controlled and to be in control.

Learning Skills

*Ability to work with others
*Adaptability/flexibility
*Gross and fine motor control
*Communication
*Perceptual awareness
*Psychomotor development
*Social awareness
*Kinesthetic awareness
*Kinesthetic discrimination
*Spacial orientation/awareness
*Observation

Evaluation

*Can students accept the roles of leader and follower in a partner interaction? Can they share leadership?

*Can student keep concentration on his/her own partner?

*Can student sustain eye contact with another?

*Can student stay on task when working with another student?

*Can student graciously accept different partners?

*Did student use the right side of the body in mirroring when the partner uses the left?

Area: Dance/Movement

Sub-Area(s): Partner Interactions (Part One)
(without physical contact)

Prepared By:

Kathleen C. Mason

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Learning Activity Description:	Learning Skills:	Evaluation:
		*Was the student sensitive to the feelings and movement capabilities of a partner and able to adapt his/her responses accordingly? *Did student try to "trick" partner with movements impossible to follow?

INSTRUCTIONAL OBJECTIVE: To assist the student in experiencing a variety of ways that he/she can reduce tension, enhance perceptual and kinesthetic awareness and increase range of response.

Materials and Equipment:

Try some of the following:
- *Scarves
- *Ribbon or crepe paper streamers; plastic film or painter's drop cloths
- *Large pieces of soft and/or stretchy material
- *Tubular knit material for hammock or tunnel
- *Large pieces of sheer colorful fabric, etc.

Activities Suited for:

Cross-Categorical

Learning Activity Description:

There are often times within a movement session or during other activities of the school day that some type of relaxation experience can be beneficial for students and teachers. A few approaches are listed:

1. Changes in quality of movement: For example, if a class has been moving with fast, strong movements a transition may be made to slow, light movements. If they've been exploring light and flexible movements a contrast to strong and direct movements can be a welcome relief. If they've been working at their desks in concentrated, narrowly focused movements they will probably find relief in indirect flicking or shaking kinds of movements. If they've been working mainly head and eyes, they need to find release in whole body action.

2. Images to facilitate relaxation:

   a. "Rag Doll" -- let body parts flop and collapse, as if you have no bones.
   b. "Spaghetti" -- explore letting body be as stiff and tight "as a piece of spaghetti that hasn't been cooked and then as loose and floppy as cooked spaghetti." This may be done flat on the back and the teacher may check body parts to see if a change in tension has occurred.
   c. "Balloons" -- try gently bouncing imaginary balloons or soap bubbles with various body parts. Or, "blow self up like a balloon and very slowly let the air out."

   Note: Personal Images -- give students time to experience their own images during relaxation. Provide them with the opportunity to share their

Learning Skills

- *Concentration
- *Body image clarification
- *Observation
- *Kinesthetic awareness and discrimination
- *Perceptual awareness
- *Association and recognition of feelings
- *Increased range of response
- *Anxiety reduction

Evaluation

- *Were you as a teacher able to reduce your tension and anxiety level through the practice of relaxation techniques?
- *Were passive or active forms of relaxation most appropriate for members of a group at any particular time?
- *Can students discern different levels of tension in own body?
- *How long was student able to comfortably stay with a relaxation activity? (This time period is fairly short, at first, for many students.)
- *Did a student feel safe enough with self and

Area: Dance/Movement

Sub-Area(s): Relaxation

Prepared By:

Kathleen C. Mason

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
Personal Images cont.: images, if they desire to do so. Be prepared to follow-up with support and appropriate referral services, if it appears that a student finds getting in touch with his or her own feelings overly threatening. 3. Differential relaxation -- relaxing any muscles not needed for a specific task, and, progressive relaxation - focusing on releasing tension in isolated body parts. (Especially effective flat on the back on the floor or seated in a comfortable chair.) For help in working with these concepts read, Anxiety and Tension Control: A Physiologic Approach or You Must Relax: A Practical Method of Reducing the Strains of Modern Living, by Edmund Jacobson. 4. Differing degrees of tension and relaxation of total body -- "Tighten whole body as tight as you can (100%) and now, as you exhale, let your body relax." "Tighten whole body half that tight, (50%), hold it, and let it relax." "Tighten 10% and release." "Tighten 1%, or the slightest amount of tension that you can perceive, and then release." "As you exhale, see if it is possible to release any more tension in any part of the body." After a period of relaxation, students will generally need assistance in returning to an active state. The teacher might count from ten backwards, slowly, suggesting that by count one they need to get themselves into readiness to change position, sit-up, open eyes, return to desks or to make some other easy transition. The students will probably welcome a chance to stretch and change positions following their own inner direction. 5. Movement improvisation with light scarves, feathers, plastic film, ribbons or crepe paper streamers, soap bubbles or balloons, especially when accompanied by soft music can be very relaxing for most students. 6. Small children often achieve a release of tension while being rocked in a blanket or large piece of stretch material. Being in a tunnel, being covered by layers of sheer, colorful fabrics or rolling up and unrolling from large pieces of soft fabric are activities thay many students find soothing.		within a particular group and setting to risk moving into a deep relaxation? *Were you aware of excess tension in the students with whom you work and can you assist them in differential relaxation? For example: If your students are writing and their faces and shoulders are overly tense, can you help them sense this and utilize appropriate relaxation techniques? *If a student has resistance to progressing into a state of deep relaxation, can he/she remain quiet and refrain from disturbing others who are willing and able to participate in relaxation exercises? Was special help desirable for a child to help deal with the problems that are generating excessive tension?

INSTRUCTIONAL OBJECTIVE: The students will experience: (a) opportunity for appropriate physical contact with others, (b) moving in proximity to others without body contact.

Materials and Equipment:

*None

Activities Suited for:

Cross-Categorical

Learning Activity Description:

1. Connecting Shapes:

   a. Circle formation, students sitting on floor.
   b. One student makes a shape (holds a position) in the center of the circle.
   c. Next student "connects," or touches the first and holds still.
   d. Other students, in turn, join by touching one or more of the "statues". All of the students should hold their own weight and not make anyone move when they connect.
   e. Teacher asks the first student to find a way to disengage, without making anyone move. That student returns to his/her spot in the circle, without touching anyone at any time.

Variations:

a. Teacher assigns each student a number and the students move out of the group statue when their numbers are called.
b. After the first student has made a shape, the teacher gives the second child one or more spacial directions to follow in relationship to the first student. Directions given could include, "Go over and then connect," or "Go under, over and then connect," or "Go around, under, over and then connect."
c. From the connected shape, everyone "dissolves," (moves lightly in slow motion) back to his/her own place in circle.
d. Everyone "explodes" out of the connected shape.

Learning Skills

*Ability to work with others.
*Gross motor control
*Kinesthetic awareness
*Spacial orientation awareness
*Auditory sequencing
*Psychomotor development
*Memory
*Adjusting to restrictions and group rules
*Concentration
*Impulse control

Evaluation

*Can student "freeze", i.e., hold a position without movement?

*Can student support own weight when making contact with others?

*Can student move near others, yet not bump or touch them?

*Can student wait for a turn to participate and be an "active" observer?

*Did student demonstrate an understanding of spacial terms; over, under, around, through?

*Was student comfortable touching and being touched by others?

Area: Dance/Movement

Sub-Area(s): "Connecting Shapes"

Prepared By:

Kathleen C. Mason

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
Variations: e. Everyone moves out of the connected shape, keeping individual shapes but finding a way that locomotion is possible. f. Teacher lifts small children while they retain their shape and moves each one to a new location. Larger children can be turned around or tipped over, while they maintain their shapes.		*Can student demonstrate recall of auditory directions? one direction? two? three or more?

INSTRUCTIONAL OBJECTIVE: Student will experience listening to a movement direction while seeing it performed and then reproducing the words and actions.

Materials and Equipment:

*None

Activities Suited for:

Cross-Categorical

Learning Activity Description:

1. Chanting -- Movement and Voice

   a. Circle formation, standing.
   b. Leader (teacher) chants and does the actions to a simple movement such as: "Touch your knees, knees, knees." The group members all chant back the leader's words while performing the movements.
      "Touch your toes, toes, toes." Group chants back.
      "Touch your nose, nose, nose." etc.

2. Variations:

   a. Use other movement terms, such as: "Swing your leg, leg, leg," "Circle your arm, arm, arm," "Shake your head, head, head," "Twist your torso, torso, torso," "Bend your knees, knees, knees," etc.
   b. End with phrase, "Grab your ankles, ankles, ankles and let go!" (Letting go of ankles and jumping on "Go!"
   c. Let each child around the circle have a turn to be the leader.
   d. Use the same chant to create "connecting shapes." One person holds a shape. The next person might chant, "Touch a back, back, back" and proceed to touch the first person's back with a part of his/her own body. That person stays connected to the first. Another person might chant, "Touch a head, head, head" or "Touch a knee, knee, knee," and then connect and stay still while touching the body part named. The phrase could end with everyone grabbing someone else's ankles as they say, "Grab your ankles, ankles, ankles and let GO!"

Learning Skills

*Following directions
*Gross motor control
*Ability to process multiple stimuli
*Psychomotor development
*Observation
*Listening
*Social Awareness
*Taking turns
*Sensitivity to others
*Divergent thinking
*Creativity
*Rhythm

Evaluation

*Can student perform all of the movements indicated? (Movements that are difficult for many students include: using the shoulders in isolated movements; balancing on one foot while moving other leg; movements crossing midline of the body; circular movements with the arms or torso. During this activity the teacher can become aware of specific help with movement skills needed by individual students.)

*Can students suggest movements? Verbally? By demonstration? Both? Simultaneously?

*Did student use appropriate volume and enunciate clearly?

Area: Dance/Movement

Sub-Area(s): Chanting--Movement and Voice

Prepared By:
Kathleen C. Mason

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
Variations: e. Utilize the same body part and explore all possibilities for movement of one part. For example, "Swing an arm, arm, arm," "Circle an arm, arm, arm," "Shake an arm, arm, arm," "Twist an arm, arm, arm," "Bend an arm, arm, arm," "Flap an arm, arm, arm," etc. Adaptations: TMR's may need an assistant to chant with them as they chant back to the teacher. For deaf, the words could be done first in total communication and then the movement performed. This is a good activity for the blind. However, at first many of the blind participants may need individual help with the movements that are new to them.		*Can student make a quick decision when it is his/her time to lead? *Did student attempt a stunt that is impossible for the rest of the group members to perform? *Did the student suggest new movements when he/she has subsequent turns? *Can the student stay with the rhythm of the group with the words and actions?

INSTRUCTIONAL OBJECTIVE: To assist students in improving left-right orientation and to develop skill in the locomotor skill of sliding.

Materials and Equipment:

Chairs in a circle

Polka music on record, tape or piano

Activities Suited for:

Cross - categorical except for younger and/or severely retarded, physically and visually handicapped

Learning Activity Description:

1. Children sit on chairs. One child slides sideways around the outside of the circle of chairs passing by own chair and tapping another child on the shoulder. The child tapped moves to the outside of the circle and slides. The first child sits in the chair vacated by the child tapped. The students should move directly sideways, keeping their stomachs facing the center of the circle. Holding both arms straight out sideways, shoulder high, can help the students keep a sideward orientation.

   After all class members have been given a turn they should have a turn sliding to the other side. With the stomachs facing the center of the circle, a slide to the right will take the student counter-clockwise around the circle. A left slide will take the student clockwise.

2. Variations
   a. Each student has a turn sliding around the circle, but must slide first one direction and then the other before tapping another child.
   b. Each student has a turn sliding part of the way around the circle and then turns halfway around and continues sliding the same direction but with his/her back facing the circle of children. The student then turns back facing the group and taps another student for a turn. After each student has a turn, the pattern should be repeated to the other side.
   c. Each student takes a turn sliding around the circle, deciding for himself or herself which direction to travel and when to change directions. Group members call out the direction as soon as the student makes a change.
   d. Students perform any of the slide variations given above. However, not only must they make the given direction on slides buth they must tap the next person on either the right or left shoulder, as directed.

Learning Skills

Spatial orientation/awareness

Kinesthetic awareness

Right/Left discrimination

Gross motor control

Ability to work with others - taking turns

Psychomotor development

Ability to process mutliple stimul.

Evaluation

*Can student remember the direction he/she is to slide?

*Can student slide both right and left?

*Can student turn to opposite direction and continue to slide?

*Can student change from one side to the other with fluidity?

*Does student select another child for a turn with a gentle tap on the shoulder as directed?

*Can student wait quietly for a turn?

*Can student do one slide and then turn with a hop? (This is a traditional dance step, the polka)

Area:	Sub-Area(s):	Prepared By:
Dance/Movement	Locomotor Movement - Slide	Kathleen C. Mason

INSTRUCTIONAL OBJECTIVE: To assist students in learning a variety of locomotor movements and to promote positive group interaction.

Materials and Equipment:

None

Activities Suited for:

Cross categorical - except physically handicapped and profoundly retarded

Learning Activity Description:

Children sit on chairs or on the floor in a circle. One child begins by choosing another child with whom to change places and also decides how they will move. For example: the teacher asks, "Mary, who will you choose"? Mary names a child. "And how will you move"? Mary says, "skipping." Mary and the child she selected change places by skipping. The second child then takes a turn selecting a different partner and a different mode of moving. The activity continues until all the children have had a turn. Some ideas for movement include: running, walking, rolling, crawling, walking backwards, hopping, tip-toeing, twirling, galloping and marching.

Learning Skills

Observation

Kinetic discrimination

Vocabulary

Gross motor skills

Social awareness

Spatial orientation/awareness

Choice making

Adaptability/flexibility

Evaluation

*Can student quickly choose a partner when it is his/her turn to do so?

*Can student think of a movement without copying what has been done by others?

*Is student able to remember which group members have had turns?

* Does student demonstrate enough spatial awareness and control to pass a partner without bumping?

*What is the student's performance level on the various locomotor skills?

Area:

Dance/Movement

Sub-Area(s):

Locomotor movements - Choice

Prepared By:

Kathleen C. Mason

INSTRUCTIONAL OBJECTIVE: To enhance observational skills and the ability to lead and follow other members of a group.

Materials and Equipment:

Two rhythm sticks for each child

Music with a strong beat

Activities Suited for:

Cross - categorical

Learning Activity Description:

Students sit on chairs or on the floor in a circle. Each student, in turn, leads rhythm patterns with sticks. The other students follow the leader. Some ways to play the sticks include: in front of the body, overhead, side to side, behind the back, front to back, under legs, hitting the floor in front, hitting the floor at one side or both sides, alternately hitting the floor with one stick and then the other and playing simple rhythm patterns.

Learning Skills

Spatial orientation/awareness

Gross and fine motor control

Rhythm accuracy - time/weight combinations

Leading and following skills

Adaptability/Flexibility

Concentration

Psychomotor development

Perceptual awareness

Kinetic Discrimination

Kinesthetic awareness

Evaluation

Can student create spatially distinct patterns that others can follow?

Can student quickly follow the leader?

Can students easily cross the midline of the body in hand moving into the space on the left side of the body and the left hand moving into space on the right side).

If a student has difficulty in following patterns, does the problem involve spatial time or force problems?

Does student attend when leading? When following?

Does student have difficulty with bilateral and/or unilateral patterns?

Area: Dance/Movement

Sub-Area(s): Rhythm Sticks - Leading & Following movement patterns

Prepared By: Kathleen C. Mason

DRAMA

INSTRUCTIONAL OBJECTIVE: People Pictures -- the student will create a still picture illustrating a theme or idea by positioning others in action poses.

Materials and Equipment:	Activities Suited for:
*Stage w/curtain *Table, chairs *Hats, dress-up clothes (optional) *Theater in My Head, Dan Cheifetz, Boston: Little, Brown & Co., 1971	Special Education: Mildly Retarded/Moderately Retarded; Severely/Profoundly Retarded; Learning Disabled; Behaviorally Handicapped; Gifted & Talented

Learning Activity Description:	Learning Skills	Evaluation
1. The student chooses a subject, theme or idea to illustrate. 2. He/she selects students to be in his/her picture. 3. Behind the closed curtain, he/she positions his/her actors in poses which will express his/her idea. 4. When all have been positioned satisfactorily, he/she announces a title to the audience and opens the curtain. 5. Audience members are invited to tell what they like about the picture.	*Ability to work with others *Analyzing/synthesizing *Communication *Creative thinking *Divergent thinking *Independent thinking *Planning *Social awareness *Visual perception *Observation	*Did the student select a theme or an idea? *Did his/her positioning of individuals relate to the whole picture? *Was he/she able to express his/her desires to the actors and give directions to them satisfactorily?

Area:	Sub-Area(s):	Prepared By:
Drama	Imagination, Group Interaction, Performance	Catherine Fillmore

INSTRUCTIONAL OBJECTIVE: Snake -- the student will demonstrate trust for another member of the group by allowing a member of the group to lead him/her with eyes closed and by taking responsibility for other members of the group when leading them.

Materials and Equipment:	Activities Suited for:
*Awareness Games, Claus Hoper, St. Martin's Press, NY, 1975	Special Education: Mildly Retarded/Moderately Retarded; Severely/Profoundly Retarded; Learning Disabled; Behaviorally Handicapped; Gifted & Talented; Severely Multiply Handicapped; Communications Disorders; Hearing Impaired; Visually Impaired; Cross-Categorical.

Learning Activity Description:	Learning Skills	Evaluation
1. Students form a snake by holding onto each other's shoulders or hands. 2. Everyone closes his/her eyes except the player at the front of the snake. 3. The leader leads the others around, negotiating real or imaginary obstacles. 4. Signals are given only by touch. *Blindfolds may be used.	*Ability to work with others *Concentration *Gross motor control *Kinesthetic awareness *Social awareness	*Did the student follow the leader without hesitation or trying to see? *Did the student lead the others safely by making attempts to relax them?

Area: Drama	Sub-Area(s): Trust	Prepared By: Catherine Fillmore

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INSTRUCTIONAL OBJECTIVE: Mime Chain -- the student will observe a sequence of pantomimes illustrating an event (example; changing a baby's diaper) and perform the sequence for the group.

Materials and Equipment:

*Awareness Games, Hoper Claus, St. Martin's Press, NY, 1975

Activities Suited for:

Special Education:

Mildly Retarded/Moderately Retarded; Learning Disabled; Gifted & Talented; Communications Disorders; Hearing Impaired (Cross-Categorical)

Learning Activity Description:	Learning Skills	Evaluation
1. Several students leave the room. Those remaining behind devise a mime which can be performed without props. 2. One player is brought in and watches the scene carefully. 3. Another is brought in and the first performs it in sequence for him/her. 4. He/she then performs it for the next to enter, etc. 5. When everyone has seen and performed the mime the original is repeated and explained. 6. Students may note distortions that have occurred since the original performance.	*Ability to work alone *Analyzing/synthesizing *Motor control *Memory sequencing *Pantomime *Observation	*Did the student perform the major components of the pantomime?

Area: Drama	Sub-Area(s): Mime, Sequencing	Prepared By: Catherine Fillmore

INSTRUCTIONAL OBJECTIVE: Balloons -- (1) student will imitate the use of an object (balloon & pin), (2) student will forcast the effect an object could have upon him and will demonstrate through the use of the body.

Materials and Equipment:	Activities Suited for:
*Pennsylvania's Inservice Training Packet - Arts & The Handicapped, Lola Kearns, David and Carol Geyer Materials.	Special Education: Mildly Retarded/Moderately Retarded; Severely/Profoundly Retarded; Learning Disabled; Behaviorally Handicapped; Physically Handicapped

Learning Activity Description:	Learning Skills	Evaluation
1. Have each student blow up an imaginary balloon. 2. Ask them what shape and color it is. 3. Have each student tie a string to the balloon and let it float into the air. 4. Have the student allow the balloon to pull his arm into the air. Have them pull their arm back down. 5. Have them blow up more balloons until they are being pulled into the air. 6. Have them let go of the balloons and watch them float away. 7. Place an "imaginary" pin on some part of the body on each student. 8. Have them pull the balloons down and pop them with that body part. 9. Place the "pin" on different body parts as suggested by the students.	*Conceptual foresight *Following directions *Gross motor control *Kinesthetic awareness/discrimination *Spatial orientation/awareness *Creative thinking	*Did the student mime the steps of blowing up, and tying a balloon? *Did the student use his body differently as the imagined effects of the balloon(s) varied? *Did the student express (physically or verbally) the isolated moment when the balloon pops?

Area: Drama	Sub-Area(s): Mime, Movement Differentiation	Prepared By: Catherine Fillmore

INSTRUCTIONAL OBJECTIVE: Bowling Pins -- the student will forecast the effect an imaginary ball would have upon him, reacting as though he/she were a bowling pin.

Materials and Equipment:

- (optional-large kick ball)

*Plays & Creative Dramatics, Florence Flugan, edit., Mime Publications, Inc., Minneapolis, MN, 1971

Activities Suited for:

Special Education:

Cross-Categorical

Learning Activity Description:

1. Six or ten students stand stiffly in a bowling pin set-up.
2. One student slowly rolls a large bowling ball (imaginary) toward the pins (students).
3. The students react to the imaginary ball by falling down if they perceive the ball would have hit them.
4. They should also react to the other pins if another falling pin bumps against them.
5. The fun of the game is in falling down together and creating the impression of the ball passing through the group. Students should not be encouraged to try to remain standing as arguments may result over who should have fallen.
6. For low level students a real ball may need to be used for a short time to assist them in visualizing the path of the ball.

Learning Skills

*Ability to process multiple stimuli
*Ability to work with others
*Forecasting
*Gross motor control
*Observation
*Kinesthetic awareness
*Sensitivity to others

Evaluation

*Did the student stand stiffly or in some way suggest physical characteristics of a bowling pin?

*Did the student visually track the path of the imaginary ball?

*Did the student fall to the ground in reaction to either the ball or a pin falling (fellow student?)

Area: Drama

Sub-Area(s): Motor Movement, Group Interaction, Visual Teaching

Prepared By: Catherine Fillmore

INSTRUCTIONAL OBJECTIVE: Gibberish -- the student will give directions to others in gibberish and will assist them in following the directions through the use of non-verbal cues.

Materials and Equipment:

*Awareness Games, Claus Hoper, St. Martin's Press, NY, 1975

Activities Suited for:

Special Education:

Mildly Retarded/Moderately Retarded; Learning Disabled; Physically Handicapped; Gifted & Talented; Communication Disorders

Learning Activity Description:	Learning Skills	Evaluation
1. Students should first practice speaking "gibberish." (Remind them of what it is like to be around people from another country or people that are hard to understand). 2. The students should engage in common interchanges using gibberish. "Hi, How are you?" "My name is _____." etc. 3. The students should express different emotions while speaking gibberish. 4. Finally one student will give another directions in gibberish, which the student will attempt to follow. 5. The student should assist the other in carrying out the directions accurately.	*Ability to work with others *Associational fluency *Concentration *Communication *Pantomime *Independent thinking *Social awareness	*Did the student speak with nonsense syllables? *Were they able to communicate their directions to the other students?

Area: Drama	Sub-Area(s): Communication	Prepared By: Catherine Fillmore

INSTRUCTIONAL OBJECTIVE: Rip Van Winkle -- the student will portray a character gradually aging.

Materials and Equipment:

- (must know story of Rip Van Winkle)

*Arts for Learning, Vol. 3, Sensory Motor Integration

Activities Suited for:

Special Education:

Mildly Retarded/Moderately Retarded; Learning Disabled; Behaviorally Handicapped; Gifted & Talented; (Cross-Categorical)

Learning Activity Description:	Learning Skills	Evaluation
1. Briefly outline the events of the story and emphasize the difference in time. 2. Have each student select one activity that Rip may have engaged in as a young man. 3. Have the students select a comfortable position and tell them not to move. They are to remain completely still - for one minute - for each of the five years that Rip slept. 4. While they are still, verbalize all the things that are happening to them - joints are stiffening, hair is growing white, hands are trembling, etc. 5. Now 20 years are up, have them stand with the changes in their bodies and voices. 6. Select an activity that Rip could do now. Focus on specific actions.	*Time orientation *Body-spatial organization *Ability to process multiple stimuli *Sequencing *Expressional fluency	*Did the student accept and create the changes in his/her body and voice and suggestions by the teacher?

Area: Drama	Sub-Area(s): Pantomime, Improvisation	Prepared By: Catherine Fillmore

INSTRUCTIONAL OBJECTIVE: Simon Says -- the student will pretend to be various animals, objects, etc., upon command, expressing self physically and verbally.

Materials and Equipment:

*Theater in My Head, Dan Cheifetz, Boston: Little, Brown & Co., 1971

Activities Suited for:

Special Education:

Mildly Retarded/ Moderately Retarded; Severely/Profoundly Retarded; Learning Disabled; Behaviorally Handicapped; Gifted & Talented; Hearing Impaired; Visually Impaired

Learning Activity Description:

1. Briefly orient students to traditional "Simon Says" game. (Students should follow instruction only when preceded by "Simon Says").
2. Students should have room to move about. Move chairs, tables, etc., out of the way.
3. Give commands such as, "Simon says . . . .
   Be a snake
   Be pigs
   Be a tightrope walker
   Be clouds
   Be a TV."
4. Change activities before students exhaust possibilities or tire.
5. Encourage interaction with others, i.e., "Be cowboys & Indians."
6. Do not make comments on behavior or successfulness during the exercise. Do not criticize.

Learning Skills

*Adaptibility/flexibility
*Communication
*Following directions
*Gross motor control
*Pantomime
*Social awareness
*Divergent thinking

Evaluation

*Did the student make the transitions upon command?

*Did the student use at least one identifiable characteristic to suggest the animal, object, etc.?

Area: Drama

Sub-Area(s): Pantomime, Group Interaction

Prepared By:

Catherine Fillmore

INSTRUCTIONAL OBJECTIVE: Rhythm of the Rope -- the student will pantomime jumping a rope with others turning, keeping the rhythm of the rope constant.

Materials and Equipment:	Activities Suited for:
*Theater in My Head, Dan Cheifetz, Boston: Little, Brown & Co., 1971	Special Education: Mildly Retarded/Moderately Retarded; Severely/Profoundly Retarded; Learning Disabled; Behaviorally Handicapped; Gifted & Talented; Hearing Impaired (Note: Students need to have some real experience with skipping rope.)

Learning Activity Description:	Learning Skills	Evaluation
1. Two students are chosen to be "turners." They pantomime turning the rope, varying the speed. 2. The other students line up and take turns running in and jumping and then running out. 3. All three students, turners and jumpers, must work together to maintain the rhythm of rope from visual cues. 4. As students gain proficiency, all familiar rope jumpting variations can be introduced, i.e., jumping with partners, rhythmic chants, different movement of rope, etc.	*Ability to work with others *Analyzing/synthesizing *Cognitive memory sequencing *Kinesthetic awareness; sequencing *Pantomime *Psychomotor development *Spatial orientation	*Did the student jumping attempt to reproduce the rhythm of the turners?

Area:	Sub-Area(s):	Prepared By:
Drama	Pantomime, Rhythm, Group Interaction	Catherine Fillmore

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INSTRUCTIONAL OBJECTIVE: Mirror Movement -- the student will imitate the movement of his partner, attempting to match intensity, direction and quality of movement.

Materials and Equipment:

*A partner, record player, or taped music.

*Source: Patricia Wilkinson

Plays and Creative Dramatics, Florence Flugaur, edit., Mime Publications, Inc., Minneapolis, MN, 1971

Activities Suited for:

Special Education:

Mildly Retarded/Moderately Retarded; Severely/Profoundly Retarded; Learning Disabled; Behaviorally Handicapped; Gifted & Talented; Communications Disorders; Hearing Impaired

Learning Activity Description:

1. Ask students to "number off" so that each student is assigned either a number "1" or number "2" (students may be assigned partners if necessary).
2. Tell all "1"s that they are the leaders.
3. Ask students to stand in pairs (a "1" and a "2" in each pair) and spread the pairs out through the playing area.
4. Demonstrate with a partner the initial position of the mirror image: partners facing, hands raised with palms of each partner touching the palms of each partner touching the palms of the other. Partners then separate palms to create a spacing of 1" between partners' palms.
5. Demonstrate with partner the technique of mirroring by allowing the partner to lead. Teacher mirrors the hand movement of the leader's right hand only to demonstrate the isolation of movement.
6. Student pairs model steps 4 and 5.
7. Ask students to assume mirror position again. Play music and allow the pairs to experiment with mirroring to the music (use music with emphasis on continuous, sustained movement).
8. Switch the position of "leader" so that all #2 students have the opportunity to lead.
9. Vary music selection to introduce new qualities of movement.
10. Ask partners to work together with no formal leader so that each must be sensitive to the others initiation of movement and work as a team to create the mirror effect.
11. Ask partners to create a brief story or sequence of events (i.e., a seed becoming a flower, an icicle melting, etc.) which must be mirrored.
12. Have partners choose an activity (putting on lipstick, shaving, toileting, etc.) and mirror.

Learning Skills

*Ability to work with others.
*Adaptability/flexibility
*Aesthetic judgment
*Analyzing/synthesizing
*Concentration
*Discrimination/kinetic
*Gross motor coordination and control
*Kinesthetic awareness
*Observation
*Visual perception
*Sensitivity to others
*Spatial orientational awareness
*Visual tracking
*Visual-motor integration

Evaluation

*Did the student attempt to imitate the lead partner's movement?

*Did the student demonstrate the ability to express a concept of:
1. intensity
2. directionality
3. quality

in movement in his/her imitation?

*Did the student "lead" effectively so that his/her partner could follow effectively?

Area: Drama

Sub-Area(s): Motor Movement, Imitation

Prepared By:
Pat Wilkinson

INSTRUCTIONAL OBJECTIVE: Tug-of-War -- Student will work as a unit with his team to pantomime tug-of-war.

Materials and Equipment:

*Whistle
*Rope

*Source: Patricia Wilkinson and Plays and Creative Dramatics, Florence Flugaur, edit., Mime Publications, Inc., Minneapolis, MN, 1971

Activities Suited for:

Special Education:

Mildly Retarded/Moderately Retarded; Severely/Profoundly Retarded; Learning Disabled; Behaviorally Handicapped; Gifted & Talented; Communications Disorders; Hearing Impaired

Learning Activity Description:

1. Students number off "1" and "2".
2. #1 children form a team and #2 children form a team. Team captains are chosen to face each other, with students lined up behind them.
3. Tug-of-war is first enacted with real rope with detail given to feel of rope, kinesthetic awareness.
4. Rope is removed and students are handed an imaginary rope.
5. Team captains play out rope sections to their team members. Attention is given to feel of rope and to teams complementing or mirroring other team's movement.
6. At the sound of a whistle, tug-of-war begins. Attention is placed not on who wins but on who can create the effect of pulling or being pulled as a team.
7. Blow whistle and discuss success of pantomime.
8. Repeat tug-of-war with real rope if necessary until students can create a feeling of real stress with imaginary rope.

Learning Skills

*Sensitivity to others
*Kinesthetic awareness
*Ability to work with others
*Flexibility
*Analyzing/synthesizing
*Pantomime
*Cognitive memory sequencing
*Conceptual foresight
*Gross motor control
*Holistic perception
*Kinetic discrimination
*Kinetic sequencing
*Memory
*Observation
*Spatial orientation/awareness

Evaluation

*Did the student show sensitivity to the team's movement by reacting with the team?

*Did the student attempt to create "tension" in the rope?

*Team evaluation: Were the teams sensitive to each other's movement?

Area: Drama

Sub-Area(s): Pantomime, Movement, Improvisation

Prepared By:

Pat Wilkinson

VA

INSTRUCTIONAL OBJECTIVE: Concerto -- the student will pantomime a form of transportation, using a representative vocalized sound to enhance the pantomime.

Materials and Equipment:

*Source: Orff-Shulwerk: An Adaptation for Drama for Retarded Participants, Creative Arts for the Severely Handicapped, Carl C. Thomas, publisher, Springfield, Illinois, 1979.

*Materials: grab bag of transportation pictures, baton.

Activities Suited for:

Special Education:

Mildly Retarded/Moderately Retarded; Severely/Profoundly Retarded; Learning Disabled; Behaviorally Handicapped; Physically Handicapped; Communications Disorders; Visually Impaired

Learning Activity Description:

1. Teacher prepares a grab bag of pictures, each depicting a form of transportation.
2. Students form a circle.
3. Each student reaches in the grab bag and selects a transportation picture.
4. Each student selects one sound to typify his/her form of transportation (sounds are made vocally).
5. Students practice pantomiming their chosen transportation form, adding sound.
6. Each is given an opportunity to perform pantomime before class or in small groups (see under Variation).
7. Group assembles in choir formation or circle.
8. A leader (or the teacher) conducts the "concerto" pointing randomly to students who act and "sound" their pantomime on cue.
9. Variations include slowing or speeding up pace, cuing two or several pantomimes at once, etc.

Variation:

a. Concerto can also be performed using grab bag of emotions, animals, etc.
b. One way to perform is to have students stand in circle and chant:

"There are other ways to travel
Than going for a walk
Show us what you found
But - don't talk!"

Then students are cued to perform their pantomime.

Learning Skills

*Auditory discrimination
*Ability to work with others
*Following directions
*Gross motor control
*Pantomime
*Psychomotor development

Evaluation

*Was the student able to vocalize a form of transportation (or variation) alone accurately?

*Was the student able to vocalize a form of transportation (or variation) in a group?

Area: Drama

Sub-Area(s): Pantomime, Improvisation, Imitation

Prepared By:
Patricia Wilkinson

INSTRUCTIONAL OBJECTIVE: Vocalization Warm-Up -- The student will breath, vocalize and move in unison with group modifying volume, pitch and posture.

Materials and Equipment:

*Space

*Source: Modification of warm-up technique from:

Arts for Learning, Vol. I, National Committee
Arts for the Handicapped, Washington, D.C., 1978

Activities Suited for:

Special Education:

Mildly/Moderately Retarded; Learning Disabled; Behaviorally Handicapped; Physically Handicapped; Gifted & Talented; Severely Multiply Handicapped; Communications Disorders; Visually Impaired

Learning Activity Description:	Learning Skills	Evaluation
1. Students sit or stand in a circle (can sit in wheelchair). 2. Students are instructed to exhale as they bend over from the waist (exhale all breath). 3. Students are instructed to raise up slowly. 4. When upright, students are instructed to inhale a full breath. 5. Students are instructed to release the breath slowly through a very soft vocalization on the word "oooooohhhhhh" (may be whispered and grow into vocalization). 6. Students' vocalization should grow in volume and rise in pitch continuously. As volume increases, students are instructed to change vocalization from "oooooohhhhhh" to "yeeeaaahhhhhh", raising arms over their heads. 7. Slowly, after peak volume and pitch is reached on word "yeah", students lower volume and pitch in continuous exhale, lowering arms to sides.	*Auditory discrimination *Auditory sequencing *Concentration *Gross motor (trunk) control *Sensitivity to others *Correct breathing technique *Kinesthetic awareness	*Did students perform the physical postural movements? *Did students perform breathing requirements in correct sequence? *Did students perform vocalization? *Did students demonstrate concept of soft/loud vocalization?

Area:	Sub-Area(s):	Prepared By:
Drama	Movement, Breathing, Vocalization, Posture	Patricia Wilkinson

INSTRUCTIONAL OBJECTIVE: Posture Pantomime -- the student will strike an arbitrary pose, hold it, and on cue follow through with a logical action.

Materials and Equipment:

*Rhythm instruments

*Source: Arts for Learning, National Committee
Arts for the Handicapped, Washington, D.C., 1978, vol. IV

Activities Suited for:
Special Education:
Mildly Retarded/Moderately Retarded; Learning Disabled; Behaviorally, Handicapped; Physically Handicapped; Gifted and Talented; Communications Disorders; Visually Impaired

Learning Activity Description:

1. Students spread out in playing space so that each student has an ample performing area.
2. Students move to beat of rhythm instrument.
3. When beat stops, students "freeze" mid-action.
4. Repeat Step 3 several times.
5. When students are comfortable with this portion of activity, proceed to next step. Students repeat 1-3 steps. On Step 3, students pantomime an activity suggested by their "freeze" position (i.e., factory worker performing repetitive task, an old woman watering plants, a mother dressing her child, etc.)

Learning Skills

*Aesthetic perception
*Analyzing/synthesizing
*Associational fluency
*Concentration
*Creative thinking
*Pantomime
*Cognitive memory sequencing

Evaluation

*Did the student freeze and hold a pose?

*Was the student able to associate the pose with a sequence of movements related to a familiar character or activity by acting out the character or performing the activity?

*Was the activity recognizable?

Area: Drama

Sub-Area(s): Movement, Pantomime

Prepared By:
Patricia Wilkinson

INSTRUCTIONAL OBJECTIVE: Shadow Play -- the student will use creativity in casting and modifying a shadow against a lighted wall or screen.

Materials and Equipment:

*Darkened room, bright light source (i.e., slide projector or 150 watt bulb), wall or large screen.

*Source: Arts for Learning, National Committee
Arts for the Handicapped, Washington, D.C., 1978

Activities Suited for:

Special Education:

Mildly Retarded/Moderately Retarded; Severely/Profoundly Retarded; Learning Disabled; Communication Disorders; Physically Handicapped; Hearing Impaired

Learning Activity Description:

1. Exploration:
   a. Darken room and turn on light source. Place source as far away from screen or wall as possible.
   b. Allow exploration time for a small group of students at a time, making shadows simultaneously.
   c. Suggest directions or positions for body parts (side, upside down, leaning, etc.)
   d. Suggest that students use only certain body parts (hands only, toes, etc.)
   e. Suggest qualities to use in creating or modifying shadows (skinny, fat, slow movements, quick movement, etc.)

2. Variations:
   a. Frozen Shadows
      1. Student strikes an action pose.
      2. Classmates guess the action portrayed.
   b. Wax Museum Shadows
      1. Students adopt a familiar character (Dracula, Superman) and portray it in shadow.
      2. Classmates guess character.
   c. Animal Shadows
      1. Students adopt a familiar animal (snake, spider, cat, etc.)
      2. Classmates guess animal.
   d. Shadow Pairs
      1. Two players freeze in an action pose scene (boxing, dancing, etc.)
      2. Classmates describe scene.

Learning Skills

*Spatial orientation/awareness
*Visual discrimination
*Visual perception
*Right/left discrimination
*Fine motor control
*Aesthetic perception
*Body part awareness
*Gross motor control

Evaluation

*Did the student attempt to modify shadow or explore motor movement to create new effects with shadow?

*Did student indicate through performance a concept of all body parts suggested?

Area: Drama

Sub-Area(s): Movement, Motor Control, Body Awareness

Prepared By:

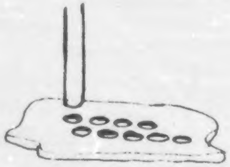
Patricia Wilkinson

ART

INSTRUCTIONAL OBJECTIVE: Students will learn that texture can be created by making lines and indentations with fingers, pencils, combs, or other objects.

Materials and Equipment:

*Ink, "pads" (paper)
*Clay
*Cookie dough
*Plasticene, or
*Flour and salt



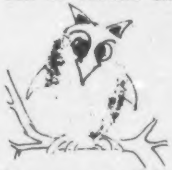
Activities Suited for:

Cross-Categorical (Some activities - excellent for Visually Impaired)

Learning Activity Description:

(NOTE: See Art is Elementary, Level 1, Act. 43)

1. Warm-up: Thumbprint art is a good way to see that an object like a finger can create a texture and can be turned into an "object" such as an owl, etc.



Next, use clay, plasticene, or cookie dough to explore creation of texture by imprinting.

2. Begin by having students reach into a sack and feel the texture of what is inside and describe it to the class. The students can try to guess what the object is which is being felt and described.

3. Now have students roll out their clay or dough into a flat surface. Have students use various tools to make imprints, repeating the process until a texture is created (in a regular, repeat pattern).

Learning Skills

*To increase the child's awareness of texture and pattern.
*To help child recognize a variety of ways texture can be created.
*To give the child sensory experiences.
*To expose the child to the basic "printing" process

Evaluation

*What does the word texture mean?

*Name some things in the room that have texture.

*What are some ways we can "make" texture?

*If you inked your thumb and pressed the thumb onto paper, what would you see? Try it!

*What is this called?

*Does your thumb print have texture?

*How could you make that thumb print into a bird or an animal? (add ears, feet, etc.)

Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
4. Having now explored the possibilities of textures, draw an animal form in the clay and press a texture onto the animal form. If cookie dough is used, bake them and eat them. (Have your art and eat it too.)		*Here is some ____ (clay or whatever is used). What could we press into it so that its surface would be bumpy - or have texture? (pencils, thimbles, straws, fingers, kitchen items, etc.)

INSTRUCTIONAL OBJECTIVE: Students will learn that black or white can be used to change the value of a color. (The value is its darkness or lightness.)

Materials and Equipment:

- *Paper
- *Tempera
- *Water cups
- *Brushes

Activities Suited for:

Cross-Categorical (except for Visually Impaired)

Learning Activity Description:

(NOTE: See Art is Elementary, Level 2, Act. 49, Level 2, Act. 51, Level 4, Act. 90)

1. Ask, "Can anything be darker than black?"
   "Can anything be lighter than white?" (No)
   If I take this little bit of black tempera paint and make a brush stroke, it is black. If I add a drop or two of white, and make a stroke, it is still almost black. Could I keep adding white and painting strokes until it was almost white? (Yes) There are hundreds of different grays, or darknesses or lights. Do you think that would be true of colors too? (Yes) Each color has a value or lightness or darkness. Line up several students in front of the room. Put them in order of shirts and blouses, according to darkness of their clothing.

2. Have students mix various colors with black to see how many values of that color can be found. Black makes a "shade" - just like being in the shade, where colors are darker. White is mixed to colors to create "tints", or lighter values. (When black and white are mixed we have a "tone").

3. Have students paint a picture using black and white with their colors to make shades and tints. (Allow only primary colors to be used - all others must be mixed.)

Learning Skills

*Develop an understanding of:
- Tint
- Shade
- Tone

*How black and white influence other colors and each other

Evaluation

*Can we get new kinds of colors by adding black and white to colors like red, yellow or blue?

*What does black do to a color?

*How does it change it?

*Does white have the same effect?

*Which is easiest to change?
White by adding black or black by adding white? (Small amounts of the additive).

Area: Art

Sub-Area(s):

Prepared By:
Nathan Winters

INSTRUCTIONAL OBJECTIVE: Students will learn that colors can be mixed to create other colors.

Materials and Equipment:

- *Food coloring
- *Water
- *Salt or sugar
- *Vinegar
- *Clorox
- *Clear glass
- *Watercolor or
- *Tempera
- *Water cups
- *Brushes
- *Tempera with
- *Stay-Flo liquid starch
- *Tissue paper
- *White glue
- *Art paper

Activities Suited for:

Cross-Categorical

Learning Activity Description:

(NOTE: See Art is Elementary, Level 2, Act. 49)

1. Using food color and a glass of water, explore color. Drop a drop or two of yellow into the water. Name the color, then ask what will happen if one drop of red is added to the water. (It will turn orange.)
2. If we add a tiny drop of blue, it will turn to a purplish grey. Now "entertain" the class by asking if you can add anything to clear up the water again. (You could even discuss pollution at this stage in the experiment.) Try salt or sugar. Did it clear up? (No) Try vinegar. Did it clear up? (No) Try Clorox -- is it clearing up? (It will, slowly -- especially if color is not too intense.
3. Distribute papers and watercolor trays, discuss red, yellow, and blue as primary colors which are used to mix other colors. Now on each paper you will use two primary colors. Clean out your brush before changing colors. Allow your colors to touch each other on the paper. What happened where they touch? (A new color - [secondary]).
4. Finger paint. Using white tempera paint, and water, slowly add Stay-Flo liquid starch, and then add tempera colors, going from light to dark shades like yellow to dark blue. Discuss new colors, etc.
5. Do a tissue paper collage, overlapping the tissue to create new colors. Display after students have identified the overlapping colors.
6. Discuss professions which might need a knowledge of color mixing.
   Homeowners in General
   Plus: Architects, Commercial Artists, TV Cameramen
   House Painters, Commercial Printers, Set Designers
   Interior Designers, Photographers, Painters (Artists), etc.

Learning Skills

- *Perception
- *Hypothesis making

Evaluation

*What does it mean to "mix" color?

*Does your mother or dad "mix" things when she/he cooks?

*What would happen if you mixed two or more colors of paint?

*Can you think of any reason why it might be helpful to know how to mix colors?

*What will I get if I mix Y & B?
Y & R?
R & B?

*Did you know that we can even mix brown?
(R, Y & B) or (O, G & Y)

*What do I get if I mix black & white? (Gray)

Area: Art

Sub-Area(s):

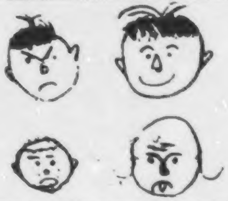
Prepared By:

Nathan Winters

INSTRUCTIONAL OBJECTIVE: Students will learn that the faces of people may be shown with a variety of different expressions on them.

Materials and Equipment:

*Photos of interesting faces
*Comic strips
*Drawing materials



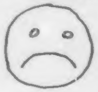
Activities Suited for:

Cross-Categorical

Learning Activity Description:

(NOTE: See Art is Elementary, Level 1, Act. 45)

1. Have a student who is quite uninhibited come to the front of the class. Ask the student to make an expression with the mouth, eyes and so on. Have the class guess whether the student is sad, happy, surprised, shocked, frightened, pleased, joking, and so on. Ask how they can tell.
2. Discuss the word "expression."
3. Hold up various photographs, as large as possible, and discuss how each person in the photograph or painting feels. How do they know that? What are the clues?
4. Have the class make faces for various emotions which you call out, such as fear, joy, happiness, anger, hot, cold, etc.
5. Make simple "smiley faces" with other expressions on them.



6. Take magazine pictures of peoples' faces, cut them in half, and paste to manilla or drawing paper. Have students draw or color in the other half. They may change the expression slightly if desired.

Learning Skills

*Alter students perception of facial expression

*What expression tells us about "feelings"

*Develop drawing skills

Evaluation

*Can you look at a person's face and tell how they feel?

*If you are very, very sad, does your face show it?

*Little children always draw smiley faces on their people - are we always smiling? - No matter what happens to us?

*If you were walking to school and saw a big bear coming after you, would your face just smile at the bear (or would it have a different expression?)

Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

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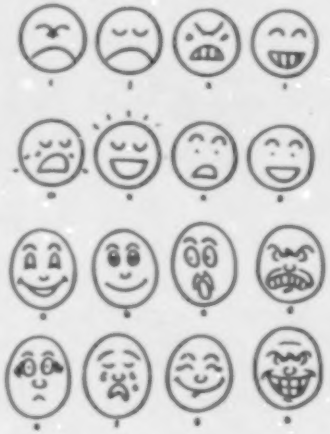
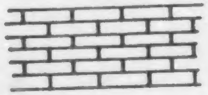
Learning Activity Description:	Learning Skills:	Evaluation:
 7. Fill a Xeroxed sheet with 8 circles and have students draw a different expression on each circle/face. (See illustrations above)		

INSTRUCTIONAL OBJECTIVE: Students will learn that repetition is often found in works of art and may be used to create pattern or rhythm.

Materials and Equipment:

*Potato
*Napkin
*Pie tin
*Tempera
*Paper



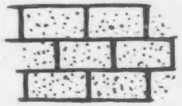
Activities Suited for:

Cross-Categorical (except with Visually Impaired)

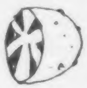
Learning Activity Description:

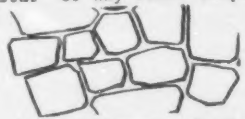
(NOTE: See Art is Elementary, Level 1, Act. 47)

1. Do a clapping exercise until basic rhythm has been felt, and understood to be based on a regular repetition or "beat." Have students march to a repetitive beat. Discuss what it means to repeat something.
2. See if any visual things are repeated over and over again in the classroom (books, ceiling tiles, window panes, flooring, desks, students, etc.)



3. By using thumb prints, potato prints, or other objects, create a design using repetition of the printed shape. Many designs will also now be beautiful patterns. To make a potato print, cut a potato (or carrot, etc.) in half. On the smooth cut side, carve a "star" or any other shape.





4. Use the potato, and even if various different colors are used, dip it onto a napkin covered with tempera paint. Now use it like a stamp and create a beautiful pattern of repeated potato prints. Try drawing examples of repetition. (Note that repetition doesn't have to be the exact same thing repeated.)

Learning Skills

*Perceptual skills
*Analysis and verbal language skills
*Develop understanding of printing process
*Develop hand/eye coordination and drawing skills

Evaluation

*Can students repeat basic rhythm?

*Can students identify things that are repeated over and over, i.e., books, flooring, etc.?

*Can students make a design from a potato print?

Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

INSTRUCTIONAL OBJECTIVE: Students will learn that balance can be achieved in several ways.

Materials and Equipment:

- *Teeter-totter
- *Scales
- *Mobile
- *Tinker-toys or
- *D-Stix
- *Thread
- *Straws

Activities Suited for:

Cross-Categorical (except for Severely/Profoundly Retarded)

Learning Activity Description:

(NOTE: See Art is Elementary, Level 2, Act. 56)

1. Hold up a balloon in one hand, and a large rock in the other, and ask "Which is heaviest?" "How do you know?"
2. If I put them on this scale, which side will go down? Yes, it is unbalanced to that side.
3. Balance is important when you teeter-totter, or see-saw! What happens when someone a lot larger than you is on the other side? (You go up.) What if they are the same size? (It is balanced.)
4. How can you balance someone who is larger than you? (Be on longer end of the board, or have larger one sit closer to the fulcrum.)
5. Who can come to the front and stand on one foot? Notice the foot must be under the axis of weight. Change positions, twist, raise arms and so on, and notice how balance must be re-established. Walk a balance beam. Discuss pole for balance used by tight-rope walkers.
6. Using blocks or tinker toys, create some balanced constructions.
7. Make mobiles, using straws, D-Stix, or clothes hangers. Discuss symmetrical and asymmetrical balance and how a mobile changes its relationships.

Learning Skills

- *Perception of balance
- *Analysis and problem solving skills
- *Verbal language skills (discussion)

Evaluation

- *Who knows what the work balance means?
- *Can you name things in the room that "look" balanced? (The same on each side.)

Area: Art

Sub-Area(s):

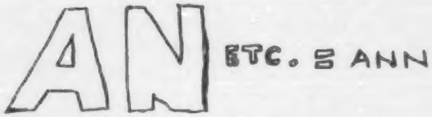
Prepared By:

Nathan Winters

INSTRUCTIONAL OBJECTIVE: Students will learn that there are many visual design ideas to delienate student names. (A "recognition" concept)

Materials and Equipment:

- *Pencil
- *Dark construction paper
- *Scissors
- *String
- *Tempera paint
- *Cups
- *Paper



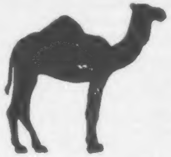
Activities Suited for:

Cross-Categorical (except with Visually Impaired)

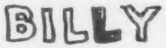
Learning Activity Description:

(NOTE: See Art is Elementary, Level 5, Act. 136)

1. As students clap their names, sing their names, and dance their names (see music and dance outlines), students may visually design their names in many ways. A fun approach to begin with is to cut silhouettes. Discuss how we can tell whose shadow or silhouette it is, even though eye and nose details are missing. Could a silhouette symbolize a person just as well as a "lettered" name? (Yes)



2. Here are some other activities which will help students to learn names, spell, and to "get acquainted."
   a. A block lettered name in only your favorite colors.



Learning Skills

- *Hand/eye coordination
- *Figure/ground relationships
- *Writing or lettering skills
- *Perception of names and their use in commercial art

Evaluation

- *What are some ways you can write or print your name so that it tells us something about you?
- *What do you know about handwriting analysis? Do you know what it is?
- *Do you know how it is done? (Not very accurate science, but sometimes very revealing.)

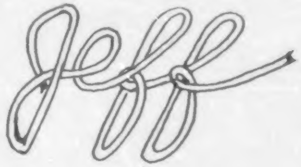
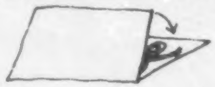
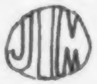
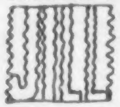
Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
b. The paint-string activity: dip a thick string into a beautiful color. Lay the wet string onto the upper half of a folded manilla paper (or drawing paper). As you put the string down, make it a "cursive" writing of your name.  Now fold the paper up over the name and make a print of it.  One of the two name prints will be a mirror-image. You may also want to pull the string out, making an abstraction of the name. c. Letter your name in a symbol of your favorite hobby.  "Jim" Loves Basketball  "Jill" Loves Stamp Collecting d. Illustrate the meaning of your name: EX. Nathan: Gift from God John: The Beloved See books on the origin of names.		

INSTRUCTIONAL OBJECTIVE: Students will learn that people and objects vary in size.

Materials and Equipment:

- *Butcher paper
- *Pencils
- *Crayons or tempera
- *Paper
- *Chalk or overhead projector

Activities Suited for:

Cross-Categorical

Learning Activity Description:

(NOTE: See Art is Elementary, Level 2, Act. 60)

1. Divergent thinking warm-ups might include:
   a. "What are all of the large things?" (elephants, whales, houses, etc.)
   b. "What are all of the enormous things which will make those large things look small?" (mountains, skyscrapers, giant trees, giants, ships, etc.)
   c. "What are all of the tiny things?" (ants, germs, atoms)
   d. "How does it feel to be an ant in your front lawn?"
   e. "How does it feel to be a giraffe in a pasture full of sheep?"
2. Compare sizes of things in the room, such as student desk and chairs compared to the teacher's.
3. Go for a walk, in and out of the school. Find interesting size variations in windows, trees, classroom levels (kingergarten vs 6th graders), etc.
4. Line up the classroom according to size. Find ways to appreciate the largest and smallest, such as the tallest can reach to shelves easily while the smallest can reach low shelves easily. People expect more of a big child, thinking them older. People are "amazed" at the small child, thinking them younger.
5. Play the "opposites" game; big-little, large-small, tall-short, enormous-tiny, giant-dwarf, etc.
6. Student contour tracing: have the children, or room-mothers, etc., trace around each other on full size sheets of butcher paper. Color them in as silhouettes, then put the tracings up around the room and identify which silhouette is which child. Discuss relative sizes.
7. Make drawings of your family, and keep size relations as accurate as possible.

Learning Skills

- *Perception of size relationship
- *Oral language skills (discussion) and analysis skills
- *Vocabulary development
- *Drawing skills

Evaluation

- *What does big and little mean?
- *What are words that mean really, really big - or really little?
- *How can you tell how you compare in size with an ant? a turkey? an elephant?
- *When would it be helpful to be bigger or smaller than you are now?

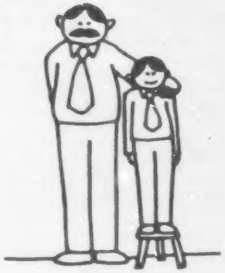
Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

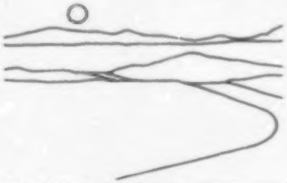
-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
8. Go to the blackboard (or overhead projector) and write various objects on the board (or hold up photos of objects). As each object is shown or written, students call out whether it is larger or smaller than they are.  		

INSTRUCTIONAL OBJECTIVE: Students will learn that all of the space in an arrangement should be considered.

Materials and Equipment:

- *Art prints
- *Photographs
- *Advertisements
- *Old magazines
- *Scissors
- *Paste
- *Paper



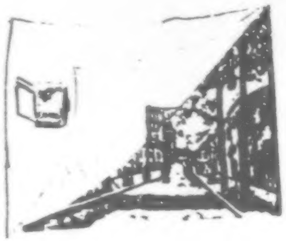
Activities Suited for:

Cross-Categorical

Learning Activity Description:

(NOTE: See Art is Elementary, Level 3, Act. 77)

1. Using a photograph or magazine page or master print, place it behind a plain sheet of paper with "windows" cut in the sheet which can open or close. Open one window and ask "Who can tell what this print is or what it is about?" Open another window and ask the same thing. The students discover that only portions of a painting fail to tell the "whole story." All of the "windows" open may allow the print to be identified, but usually all of the spaces must be considered by lifting the "concealment-sheet."



Learning Skills

*Verbal language skills (discussion)
*Problem solving and analysis skills
*Coordination skills (cutting and pasting)
*Perception of concept

Evaluation

*Children give little or no thought to what they want in their picture until they do it.

*Do artists work that way?

*What about commercial artists and advertising - do they have to consider every part of a picture too? Why?

*What if they left parts out?

Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

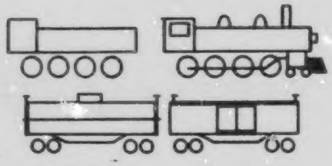
-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
2. Take a picture from a magazine, cut it into squares, strips, or "puzzle-shaped" pieces. Paste the picture back together, but without "accuracy." Overlap some of the pieces, move them slightly up or down from their "logical location." The results may be funny, dramatic, and interesting. Discuss that the whole picture is altered by altering each of the parts. 3. Another activity might be to make two copies of a magazine picture, perhaps of a person. Cut and paste in such a way as to make the figure very, very long or short and wide. 4. Use a picture of a room. Discuss the importance of the walls, ceiling, carpet, drapes, and furniture to each other.		*What if we only finished part of a room - how would it look? Or what if we covered everything with some pattern we really liked - how would that look?

INSTRUCTIONAL OBJECTIVE: Students will learn that drawing is much easier when you look for the basic shapes as a guideline (blocking in).

Materials and Equipment:

*Drawing materials
*"How to Draw" books, e.g., "50 Ways to Draw Animals"



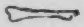
Activities Suited for:

Cross-Categorical

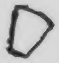
Learning Activity Description:

(NOTE: See Art is Elementary, Level 1, Act. 33; Level 3, Act 88; Level 7, Atc. 179) (See "Of Course I Can Draw" - Granite School District)

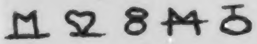
1. a. "What are some 'basic shapes'?" (circle, square, triangle)
   b. "What are some 'other' basic shapes?" (ovals, rectangles, cones, pyramids)
   c. "Do you ever find shapes which you have to name yourself?" "What are some of those?"



(Dog Bone Shape)



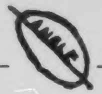
(Nose Cone Shape)

2.  Did you see the numbers 1,2,3,4,5?

When someone cannot draw it is usually because they cannot see. One thing they fail to see is the basic shapes. We will draw a parrot or a parakeet. We will begin with an "oval" basic shape, at a slight angle.

Next we will add a circle and a few lines at angles.

3. See how the artist reduces the parrot to one simple shape and then adds other simple shapes to it.



Learning Skills

*Perception/comprehension skills
*Imagery aspect of intellect
*Problem solving skills, vocabulary and verbal language skills

Evaluation

*How many of you start at the top of the page and work on down when you try to draw something?

*How do you feel when you see it has something wrong with it? (This lesson helps resolve these problems).

*After students try the process ask: "Did you begin with a simple shape first?"

*Did you check each shape before you add details or other shapes?

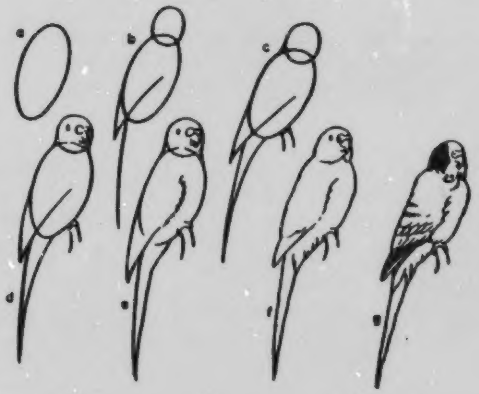
Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

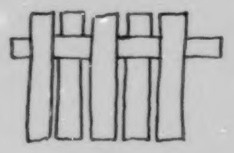
-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
4. Make sure each part you draw is the right size and shape before you go to the next step.  5. What kind of shape or shapes would you use to start drawing a cat, a house, a train? 6. How about an elephant or a horse.		

INSTRUCTIONAL OBJECTIVE: Students will learn that paper can be used to introduce simple processes in weaving.

Materials and Equipment:

- *Paper
- *Pins
- *Paste
- *Colored Paper
- *Scissors
- *Stapler



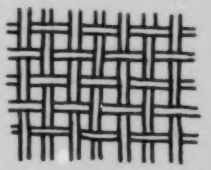
Activities Suited for:

Cross-Categorical (except with Visually Impaired)

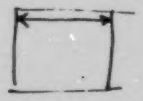
Learning Activity Description:

(NOTE: See Art is Elementary, Level 2, Act. 54 and Act. 55)

1. We can use repetition and pattern to make a weaving. Look at this pattern. How many things have you seen which look like that? (Fences, burlap, fabric, baskets, hats, etc.)



2. What are all of the uses you can think of for knowing how to weave? (To make table cloths, pot holders, clothing, tents, fences, hats, etc.)
3. When we weave things, we simply make one thing go "over" and another go "under" each other. The vertical (straight up) things are the skeleton, and are called the warp. The horizontal scrips (across) are woven through the warp, and are called the weft.
4. On a sheet of paper rule a line across the top, about ¼-inch down. This will serve as a margin, and a binder.



Learning Skills

- *Perception of the weaving process
- *Learning to follow directions
- *Developing verbal language skills (discussion)
- *Developing hand/eye coordination

Evaluation

*What is a weaver?

*What does the word weaving mean?

*If you took strips of paper like this, could you make a pattern like the one on the left?

Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

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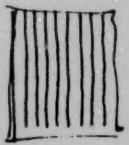
-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
5. Cut strips from bottom, up to the drawn line. These strips are the warp.  Now cut separate strips of paper of any color(s) to become the weft. They are passed over and under the warp. Alternate the strips so that one strip goes over the warp, while the next one goes under it. In this system, notice that the warp is "controlling" the pattern. It is possible to have the weft control it. If you weave over one, under two, over three, and under two - the weft is in control. Variations: Other weaving experiences include stick looms, cardboard weaving, weaving into scrim, stick weaving, and so on.		

INSTRUCTIONAL OBJECTIVE: Students will learn that architecture (buildings and homes) has a big influence on each of us. It is our "built environment."

Materials and Equipment:

*Pictures of various kinds of homes or shelter
*Drawing materials or
*Cookie batter

Activities Suited for:

Cross-Categorical

Learning Activity Description:

(NOTE: See Art is Elementary, Level 1, Act. 46)

1. a. Read the story of The Three Bears with students "warmed-up" to consider the architectural side of the story, with the house having doors and windows "just right" as well as the furnishings.
   b. Read the story of The Three Little Pigs -- the influence of architecture in this story . . . indeed, their actual survival.
   c. Even Hansel and Gretel's gingerbread house could be discussed. (Draw it, or build it with frosting and cookies as described in Betty Crocker's Cookbook.)

2. Discuss the "basic needs" of man -- food, shelter, safety, clothing, and the decorative or art side of these needs. (Food aesthetically presented, shelter which is beautiful, and tools such as knives with decorated handles.) It is important to realize that art is the next basic need after food, clothing and shelter -- and is often simultaneous with those basic needs. (Clothing, for example, may be decorative, and so may architecture.)

   "Other" needs are met by architectural fields too, such as bridges over rivers and canyons, or parks, or city plans.

3. What are all of the ways houses make you more comfortable? (Our beds, keep dry, keep warm, have privacy, be safe, etc.)

Learning Skills

*Awareness of perception of concept
*Oral language development

Evaluation

*What is an architect?

*What do they do?

*Are they artists too?

*Why are buildings important to us?

*Do people all over the world live in houses about like ours?

*Why not?

*How does weather and available materials effect the kinds of houses people live in?

Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

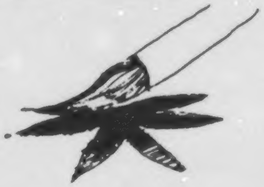
-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
4. Make a display in the room of types of housing all over the world. (Igloos, fales, houses, stick huts, hogans, teepees, tents, etc.) Include animal "houses" as well. (Holes in trees and ground and cliffs, nests, dens, etc.) 5. Analogies: a. A den is to a bear as a _________ (house) is to people. b. A squirrel stores nuts in his hole like people store _________ (food) in their ________ (pantries). c. Humans have communities, but fish life in _______ (schools). (Include covey of quail, gaggle of geese, herd of cattle, flock of sheep, etc.) 6. Suggested activities: a. Some students could stay overnight out of doors and report on it. b. Build blanket shelters with card-tables and chairs. c. Discuss why a Samoan fale is open to the weather, but our homes have doors and windows. Have students design a fale with doors and windows and draw the "fale." d. Draw other kinds of shelters that appeal to you or seem interesting - house boats, trailer houses, homes in ancient countries or primitive societies.		

INSTRUCTIONAL OBJECTIVE: *Students will learn that plant forms can be created easily by using a pointed brush.
*Students will learn that artists use a variety of tools in the making of art.

Materials and Equipment:

*Japanese bamboo brushes or other pointed brush
*Watercolors or Tempera paints
*Manilla paper
*Water cups or containers

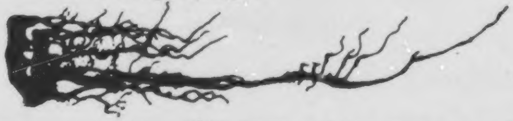


Activities Suited for:

Cross-Categorical (except with Visually Impaired)

Learning Activity Description:

1. Discuss several types of "growing things." One "warm-up" would be to "blow paint with a straw." In this exercise, each student has a straw, ink or paints, and a sheet of paper. The student puts a small puddle of color on the paper, (about ½ teaspoon) and blows hard on the straw, pointing the straw at the puddle, about ½ to ¼ inch away. The air makes the ink or paint move, usually into little droplets which "trickle" outward until dry. The results look like this. (It helps to wiggle the straw vigorously).



2. Now discuss the first concept that "all living things become smaller as they grow upward and out." (There are a few exceptions, such as mushrooms). Trees have trunks, limbs, branches, & twigs. So do people.
3. Explain that brushes have a tip and heel.

The heel may be "loaded" with a light, watery color, and the tip with a darker, "thicker" color.

Learning Skills

*New or improved perception of how most plants grow

*Hand/eye coordination

*Figure/ground relationships

*Skill in using brush in a variety of ways.

Evaluation

Warm-up:
*What do those paint blowings look like? (tumbleweeds, weeds, bushes, flowers, twigs, etc.)

*What makes it look like a weed or bush or branch? (it gets littler as it goes upward and out.)

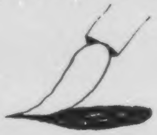
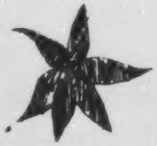
Area: Art

Sub-Area(s):

Prepared By:

Nathan Winters

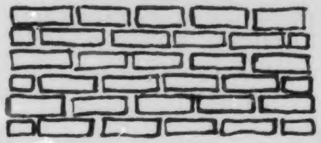
-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
4. The brush itself makes a beautiful leaf shape when simply pressed down, then lifted. No other movement is required. Now create another brush-print leaf by turning either the brush or the paper slightly. The result looks like this:   5. By doing two or three "clusters" of flower forms the student can create a still life bouquet. Just add stems and leaves. If students are taught to begin with very light colors first, then allowed to dry, then dark colors may be put directly overlapping the light ones to create the illusion of depth in the bouquet.		

INSTRUCTIONAL OBJECTIVE: Students will learn that the illusion (or "look") of common textures can be created with lines, dots, and shapes: (textures such as bricks, grass, shingles, or hair).

Materials and Equipment:

- *Paper
- *Charcoal or soft pencils
- *Paper sacks
- *Pencils
- *Pens



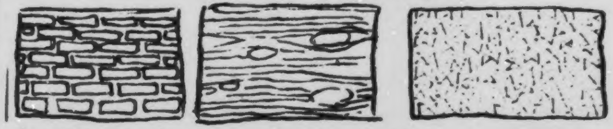
Activities Suited for:

Cross-Categorical (excellent for Visually Impaired)

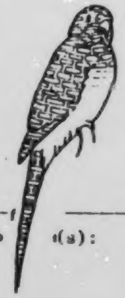
Learning Activity Description:

(NOTE: See Art is Elementary, Level 1, Act. 32; Level 1, Act. 43, 44; Level 2, Act. 61, 62, 63)

1. Rubbings of textures may be a good "warm-up" to this lesson on texture. Place paper over a penny and rub it with a soft pencil. Next rub wall surfaces, heating vents, and other surfaces. Discuss the "look" of the textures created by rubbings.
2. Put highly textured objects in small sacks. Have students draw the object in the sack by feeling its shape and texture, but without looking into the sack. Many will quickly "know" the object by "feel." Discuss why this is, and perhaps discuss the way blind people use touch for vision.
3. Hand out dittoed or Xeroxed sheets with small one-inch rectangles on it. Have the students fill each rectangle with the illusion of a texture of some sort. Discuss how textures and pattern are often the same thing. The ditto sheet, filled in, would look like some of these examples.



4. Using basic shapes (see Lesson 12) create basic animals. Now "fill-in" the animal with an unusual texture you have done. This is a "brick parrot."



Learning Skills

- *Hand/eye coordination
- *Problem solving and analysis skills
- *Drawing skills
- *Sensory development

Evaluation

*Who knows what the word "illusion" means?

*Show a picture of something with texture and ask: "Does this _______ have texture?"

*How would you describe the texture? (rough, bumpy, etc.)

*Why does this paper feel smooth? You said the texture was _______. (It's an "illusion" of texture).

*How does an artist create illusions of texture?

*Could he do it with lines, dots, and shapes? (Show some examples).

Area: Art

Sub [illegible](s):

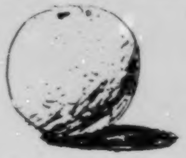
Prepared By: Nathan Winters

BEST COPY AVAILABLE

INSTRUCTIONAL OBJECTIVE: Students will understand that people and objects cast shadows.

Materials and Equipment:

- *Shadow cut-out
- *Story of Peter Pan
- *Flashlight
- *Paper, pencils, charcoal, ink, or crayons



Activities Suited for:

Cross-Categorical (except with Visually Impaired)

Learning Activity Description:

(NOTE: See Art is Elementary, Level 1, Act. 35; Level 4, Act. 101)

1. Ask if anyone remembers the story of Peter Pan. Ask "What happened to Peter Pan's shadow?" (Show a cut-out paper shadow made earlier from a class member's shadow.) Poor Peter lost his shadow when it got closed into the drawer. Here is someone's shadow, someone in this room. Can you guess whose shadow it is? Once the "owner" is discovered, ask the students to find their shadows. Then ask if they ever lost their shadows. Turn out the lights in the room. Ask if their shadows are lost.

2. While the lights are out, use a spotlight or bright flashlight to shine on an object in front of the room, or at the center of the room. Ask if this object has a shadow. What happens if I move the flashlight? (The shadow moves). Which flashlight position is most like the sun at noon. Which is most like evening? Night!? Yes, night is just a big shadow. Discuss what a shadow is. (A shadow is where light isn't.)

   Read "My Shadow" by Robert Louis Stevenson. (See second page)

3. Trace a shadow. Put an object on your desk. Trace its shadow on a piece of paper. (Use pop bottles, weeds, or flowers in a vase, a tool, etc.)

4. Repeated tracing, in the round. Do a shadow tracing, as in #1 above, then rotate the paper about 90° and trace it again. Keep doing it until you are back to the beginning shadow. This is a drawing of the object's shadow, in the round.

Learning Skills

- *New perceptions of "shadow"
- *Learning to see
- *Learning to problem solve
- *Learning to analyze

Evaluation

- *What is a shadow?
- *Are shadows always attached to what it "looks like?"
- *Do shadows vary in size? Why? When?
- *When is your shadow longest? Shortest?
- *Can you have shadows without light? Will any kind of light work?
- *What causes a shadow?

Area: Art

Sub-Area(s):

Prepared By: Nathan Winters

-CONTINUED-

Learning Activity Description:	Learning Skills:	Evaluation:
5. Hold the object at a tipped position. This creates a distorted shadow. Cut it out, and display by the object. 6. Draw an object showing its shadow to be detached. Detached shadows give the illusion of "flying" objects.		

MY SHADOW

By Robert Lewis Stevenson

I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me when I jump into my bed.

The funniest thing about him is the way he likes to grow-
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an India rubber ball.
And he sometimes gets so little that there's none of him at all.

He hasn't got a notion of how children ought to play,
And can only make a fool of me in every sort of way.
He stays so close beside me, he's a coward you can see;
I'd think shame to stick to nursie as that shadow sticks to me!

One morning, very early, before the sun was up,
I rose and found the shining dew on every buttercup;
But my lazy little shadow, like an arrant sleepy head,
Had stayed at home behind me and was fast asleep in bed.

MEDIA

INSTRUCTIONAL OBJECTIVE: Students will play a game to review learned cognitive-memory skills, with emphasis on fluent responses.

Materials and Equipment:

Smaller Spinner Game Cards
Suction-cup Spinners
"Race Tracks"
Pencils or Crayons

Activities Suited for:

Mildly Retarded
Learning Disabled

Learning Activity Description:

Teacher Preparation:

1. Prepare one suction cup spinner for each pair of students participating (see pages A-1 and A-2 for procedures).
2. Prepare game cards with appropriate game content for drill (see pages A-1 and A-3 for procedures and page A-4 for original for making thermal spirit master).
3. Attach spinner to game card. If it does not hold properly during spinning, moisten the suction cup slightly. (Sometimes a moistened suction cup is hard to pull loose. To avoid damaging the game card, slide the suction cup toward the edge of the card until air gets beneath it and it releases.)
4. Provide each pair with "race track" strip and pencils or playing pieces (see pages A-5 for instructions and A-6 for original for making thermal spirit master).

Students Activity:

1. Students take turns spinning pointer. When it stops, the student spinning calls out the correct response (pronouncing initial consonant, calling color by name, etc.) If other player agrees with answer, student moves ahead one space on the race track. The first one to cross the finishing line wins.
2. It is helpful to have an element of luck in the game. Certain sections of the game could be starred so that student could move ahead two spaces instead of one if the answer was correct.

Learning Skills

Courtesy (taking turns)

Accepting decision of a "judge"

Drilling on memory-related information that has previously been introduced

Evaluation

Did the child wait his turn?

Did the child accept the decision of the "judge" when the child was wrong?

Did the child commit more information to memory or become more fluent in giving appropriate responses?

Area: Instructional Media

Sub-Area(s): Especially suited to reading, spelling, arithmetic, and color recognition.

Prepared By:
Darrel Allington

INSTRUCTIONAL OBJECTIVE: Student will play a game to review learned cognitive-memory skills, with emphasis on fluent responses (continued)

Materials and Equipment:

Activities Suited for:

Learning Activity Description:

3. Sometimes it is helpful to have a "judge" to make sure the answer is correct in the case students disagree on the answer. This can be the teacher, or course; but sometimes a third student can function in this role.
4. As each small game card has been used long enough that interest may wane, a new one is substituted and the spinner placed upon it.
5. Generally, this activity is more effective if kept no more than 15-20 minute periods.

Learning Skills

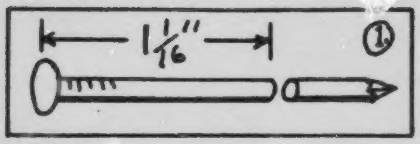
Evaluation

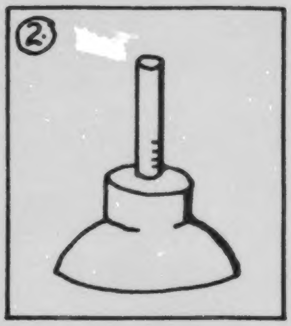
Area:

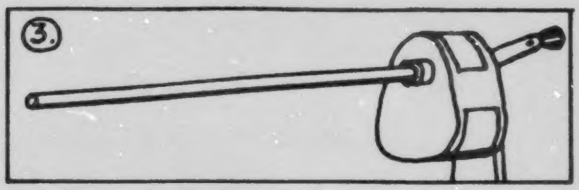
Sub-Area(s):

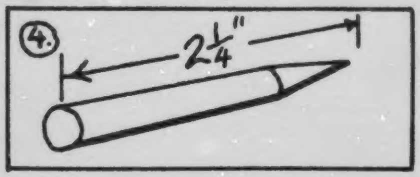
Prepared By:

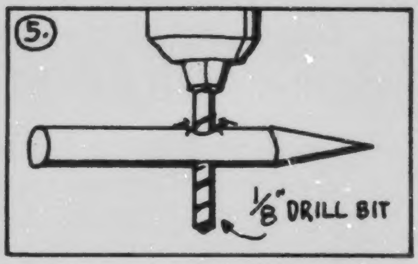
MAKING SUCTION CUP SPINNERS

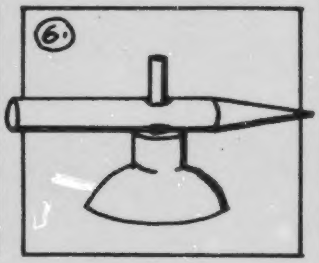


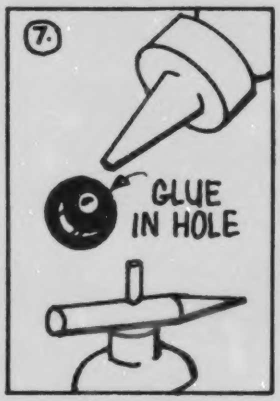


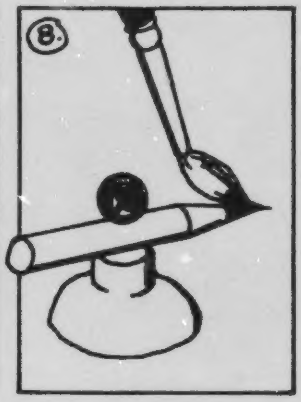




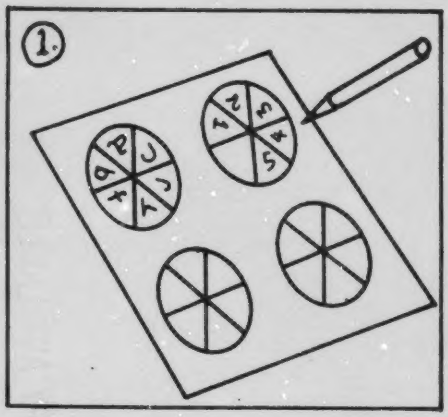

⑤
1/8" DRILL BIT

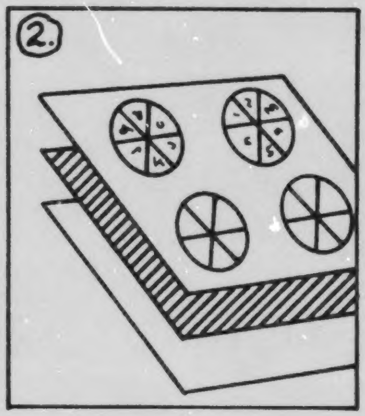


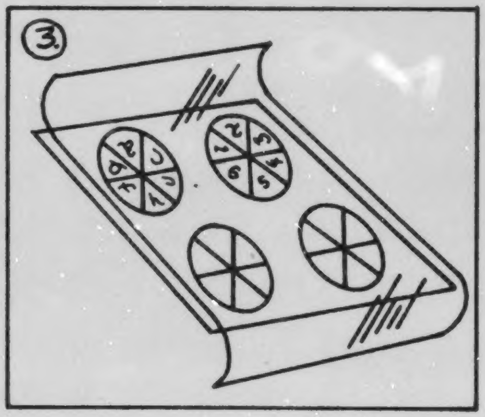

⑦
GLUE IN HOLE

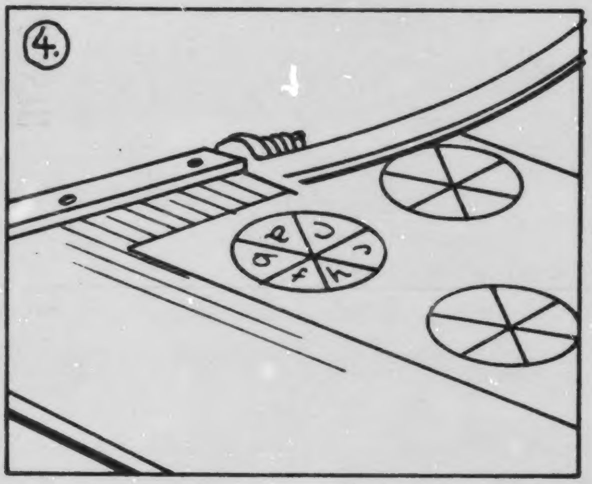


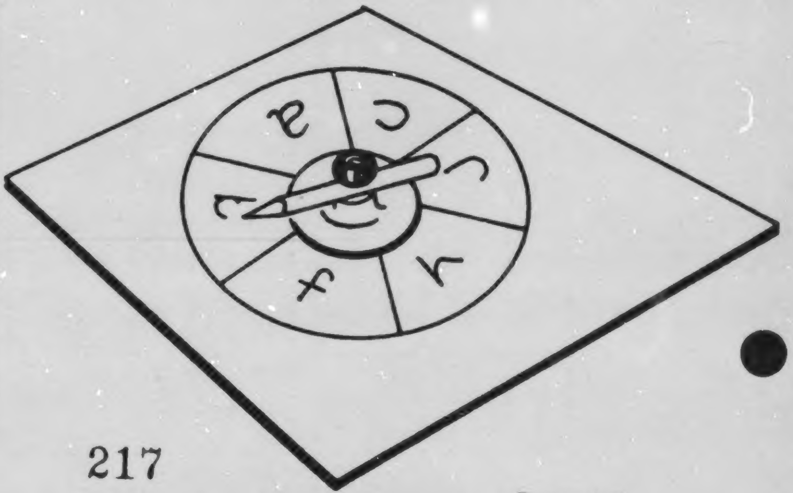
MAKING GAME DISKS











SUCTION CUP SPINNER

BASIC MATERIAL LIST

1. Box nail (about #6)
2. Suction cup
3. Bead or cap with hole to fit over nail snuggly
4. 1/4" or 5/16" hardwood dowel, popsicle stick, or tongue depressor (about 2' long)

SUPPLEMENTARY MATERIALS, TOOLS, AND EQUIPMENT

1. Glue
2. Hacksaw
3. Pencil sharpener
4. Drill (1/8" diameter bit)
5. Bright color paint or nail polish
6. Saw (for dowel) or paper cutter (for tongue depressor)
7. Vise or pliars to hold nail

STEPS

1. Saw nails so that is is about 1" long. (Don't saw off the head; that's the part you keep)
2. Insert head of nail into hole of suction cup (with point sticking out).
3. Sharpen dowel or cut tongue depressor to a point.
4. Cut it to about 2" in length.
5. Drill 1/8" hole at about the middle of the pointer.
6. Place pointer over nail on suction cup.
7. Glue bead or cap on end of nail to keep pointer in place.
8. Paint tip of pointer with bright colored paint.

GAME CARD FOR SUCTION CUP SPINNER

BASIC MATERIAL LIST

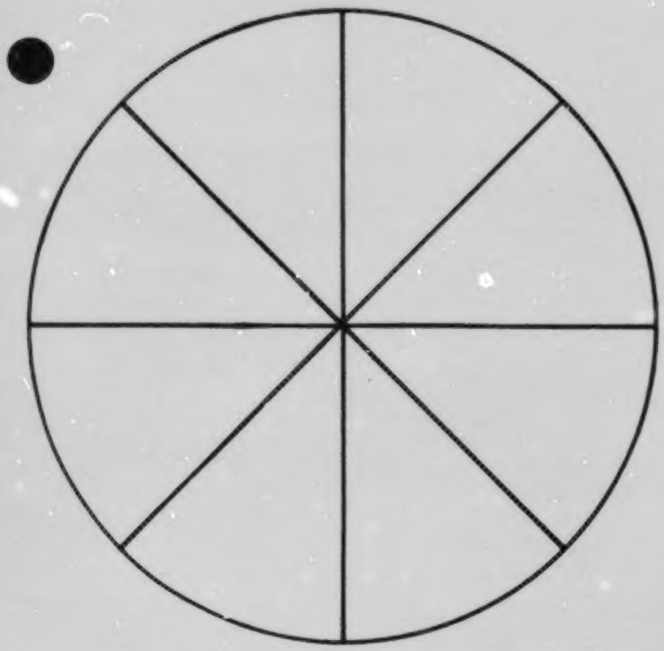
1. Sheet with 4 game disks (pages A-4)
2. Cardboard (8-1/2" by 11")
3. Drymount tissue (8-1/2" by 11")
4. Laminating film (about (9" by 12")

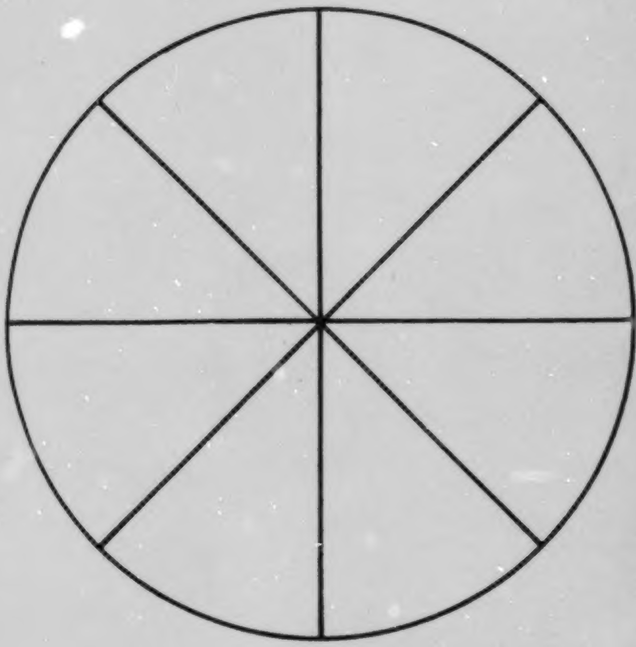
SUPPLEMENTARY MATERIALS, TOOLS, AND EQUIPMENT

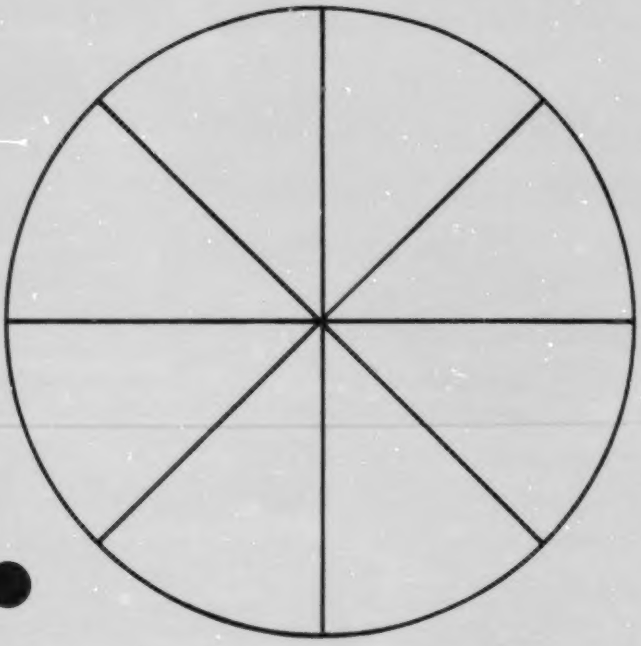
1. Pen or marker
2. Drymount press (laminating can be done in a laminator)
3. Paper cutter

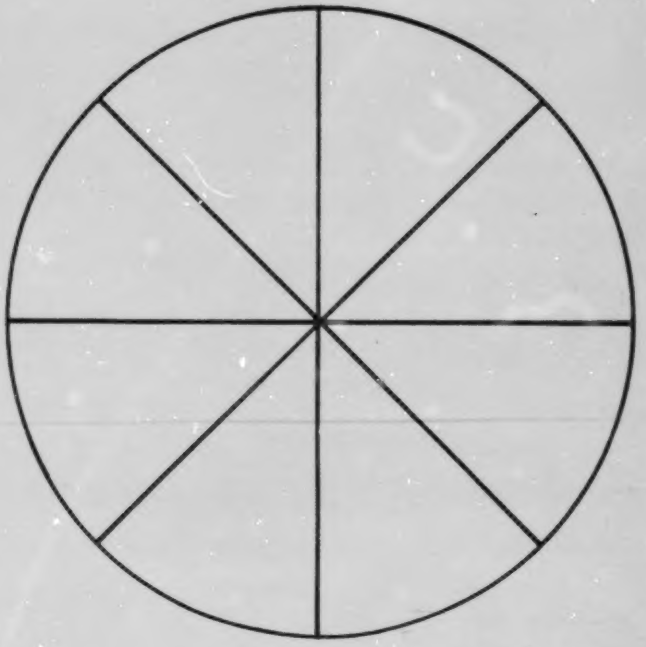
STEPS

1. With pen or marker, write information you want on game disks.
2. Drymount game disks to cardboard.
3. Laminate the game disks to protect them and to provide a slick surface for suction cup.
4. Cut laminated, mounted game disk sections into four rectangular cards.









"RACE TRACKS" FOR COMPETETIVE GAMES

BASIC MATERIALS LIST

1. Race track forms (page A-6)
2. Laminating film (approximately 9" by 12"), optional
3. Drymount tissue (8-1/2" by 11"), optional
4. Cardboard (8-1/2" by 11"), optional
5. Modeling clay, optional

SUPPLEMENTARY MATERIALS, TOOLS, AND EQUIPMENT

1. Pencil, if race track strips are not laminated; crayon (and tissue for erasing) if race track strips are laminated.
2. Scissors or paper cutter for cutting forms into strips.

STEPS (if forms are laminated)

1. Drymount the race track forms to the cardboard.
2. Laminate the race track forms.
3. Cut into strips.

USING RACE TRACK FORMS

1. Paper-only forms. As students "move ahead" they make a mark on their side of the race track to indicate how far they have advanced.
2. Laminated forms. As students "move ahead" they either mark their space with a crayon (erasing the board with a tissue when they complete the game or make a mistake) or move ahead with a little playing piece they have formed out of modeling clay. (The clay is better than plastic or wood pieces because it stays in place better.

"RACE TRACKS"

START FINISH

START FINISH

START FINISH

START FINISH

START FINISH

INSTRUCTIONAL OBJECTIVE: Students will play a game to review learned cognitive-memory skills, to use convergent production to solve problems, and to use divergent production to generate new constructs.

Materials and Equipment:

Large Spinner Game Boards

Game Inserts

"Race Tracks" or other counting or token system

Activities Suited for:

Gifted and Talented

Mildly Retarded

Learning Disabled

Moderately Retarded

Learning Activity Description:

Teacher Preparation:

1. Prepare one spinner game board for each "team" of 2-4 students (see instructions on pages A-7 and A-8.
2. Prepare game inserts appropriate for activities and place them beneath window disk (see instructions on pages A-7 and A-8, and see sample insert and window disks on pages A-9 and A-10).
3. Provide each pair of team of students with "race tracks" or some other system for keeping track of their progress (see pages A-5 for instructions and A-6 for original for making thermal spirit master).

Student Activity:

1. Students take turns spinning pointer. When it stops either the student spinning calls out the correct response or any student that knows the correct answer can try to say it first, depending upon how competitive and well matched the students are. With games for which there is a "right" answer, the disk is then turned so that the window reveals the correct answer. With games for which there is no one right answer, the window disk is not used.
2. Students advance on their race tracks or receive a token as they respond correctly to the stimulus on the game insert. It is well to introduce an element of luck so that poorly matched students can still be more competitive. One way is to indicate certain areas which, if the pointer stops there, permit the player to advance two spaces for giving a correct response.

Learning Skills	Evaluation
Committing new information to memory.	Did the student commit the new information to memory?
Drilling on previously learned information.	Did the student increase his recall of previously taught information?
Producing divergent responses to given instruction.	Did the student produce new but appropriate responses to a given stimulus?
Producing convergent solutions to given problems.	Did the student produce a correct solution to a given problem?

Area: Instructional Media

Sub-Area(s): Figures of speech, history, mathematics, color recognition, spelling, etc.

Prepared By:

Darrel Allington

INSTRUCTIONAL OBJECTIVE: Students will play a game to review learned cognitive-memory skills, to use convergent production to solve problems, and to use divergent production to generate new constructs (continued)

Materials and Equipment:

Activities Suited for:

Learning Activity Description:

Learning Skills

Evaluation

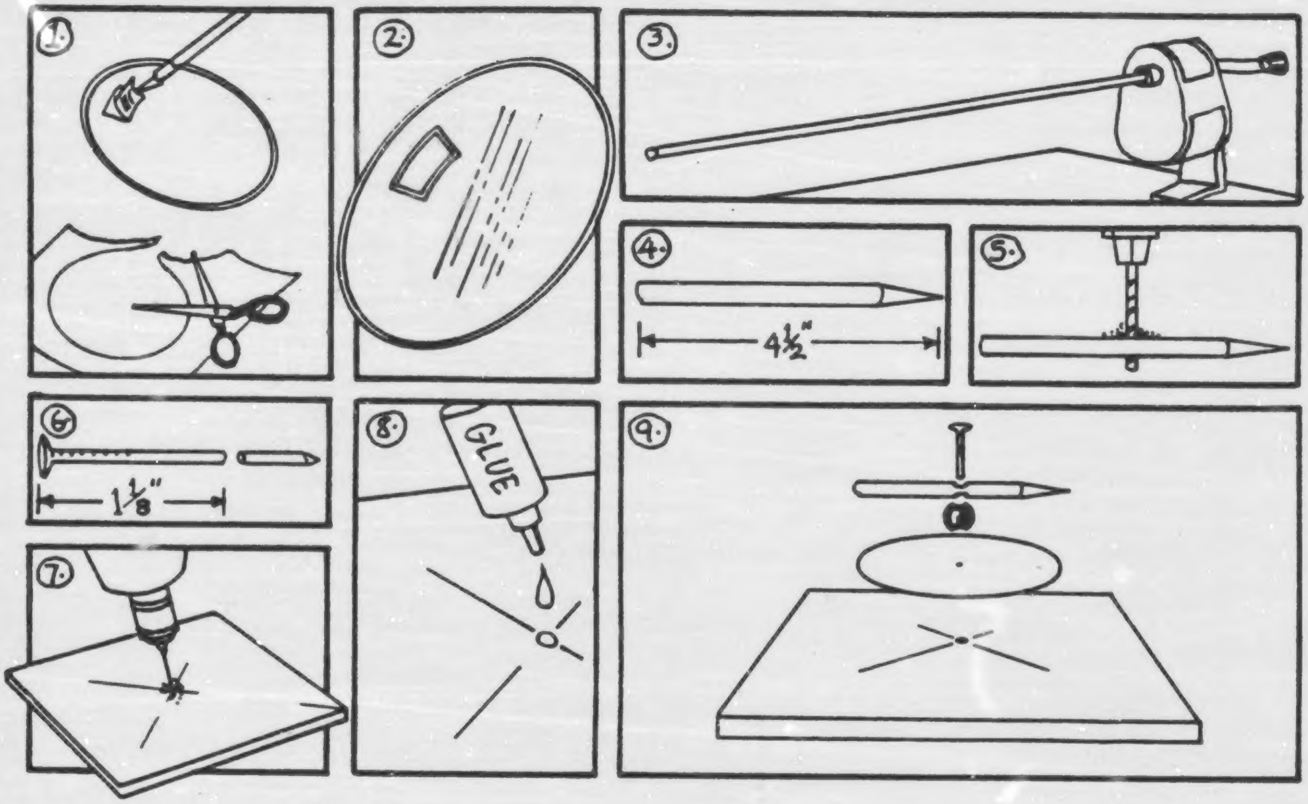
3. For introducing entirely new material, students spin the pointer, make a guess, and turn the window disk to find out if their guess was correct. When they learn the answers and respond correctly whenever the pointer stops on a question, it is time to put in a new insert.
4. For reviewing previously taught information, students should begin responding correctly quickly. Therefore, the inserts will have to be replaced more often.
5. For activities involving divergent production, students will respond to the stimulus and other players will judge whether the response was appropriate.

Area:

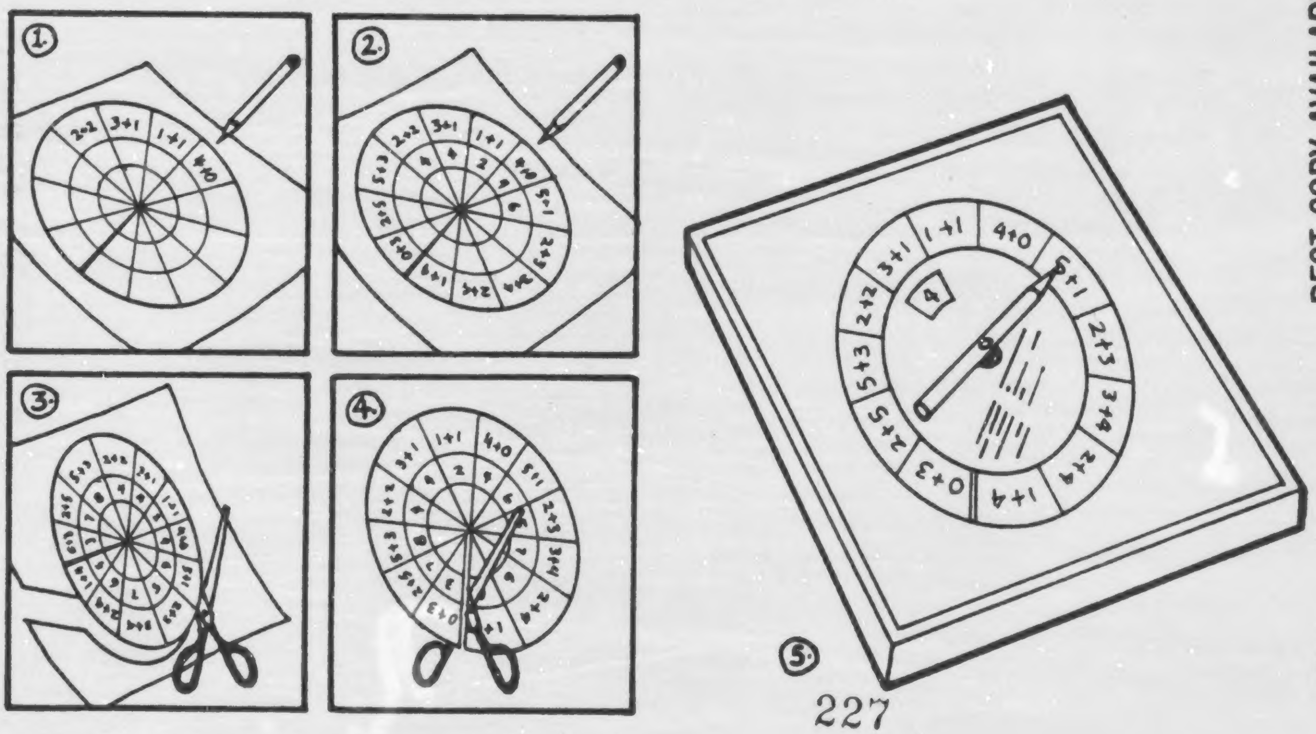
Sub-Area(s):

Prepared By:

MAKING SINGLE SPINNER GAME BOARD


1.
2.
3.
4.
4½"
5.
6
1⅛"
7.
8.
GLUE
9.

MAKING GAME INSERTS


1.
2.
3.
4.
5.
1+1
4+0
5+1
2+3
3+4
2+4
1+4
0+3
2+5
5+3
2+2
3+1
4

SINGLE SPINNER GAME

MATERIALS NEEDED

1. Plywood or particle board 3/8" thick and 8" to 9" squate.*
2. Box nail (about #6).
3. Dowel 1/4" or 5/16" diameter, 4" to 5" long.
4. Window disk (page A-10).
5. Insert disk (page A-9).
6. Wooden or plastic bead.

*You may wish to apply some paint, varnish, or spray plastic to the surfaces of the board before assembling the game.

SUPPLEMENTARY MATERIALS, TOOLS, AND EQUIPMENT

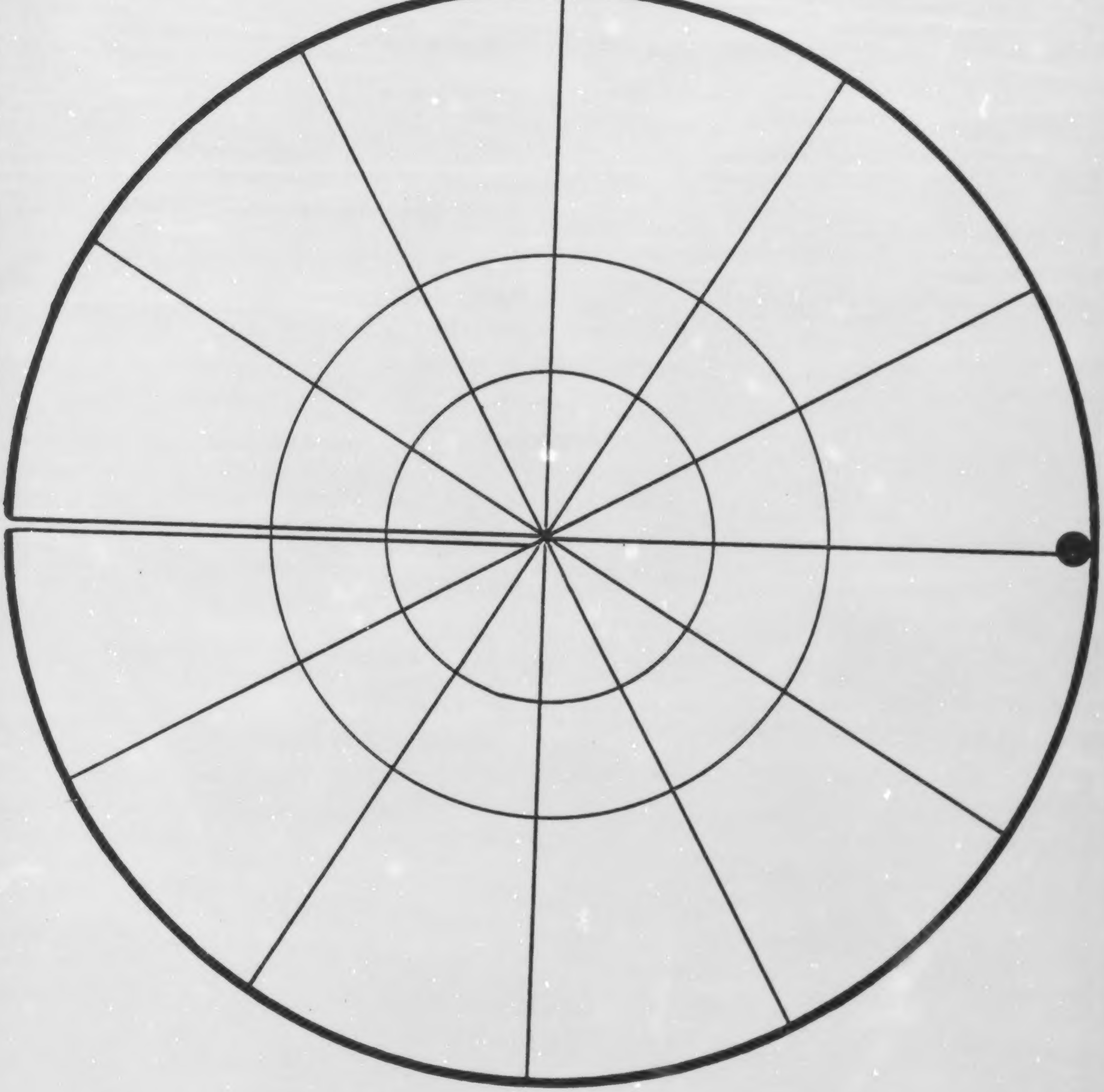
1. Glue
2. Laminating film (and drymoung press or laminating machine.)
3. Hammer
4. Hack saw
5. Scissors
6. Razor blade or razor knife
7. Drill with 7/64" dia and 1/8" dia bits
8. Pen or marker

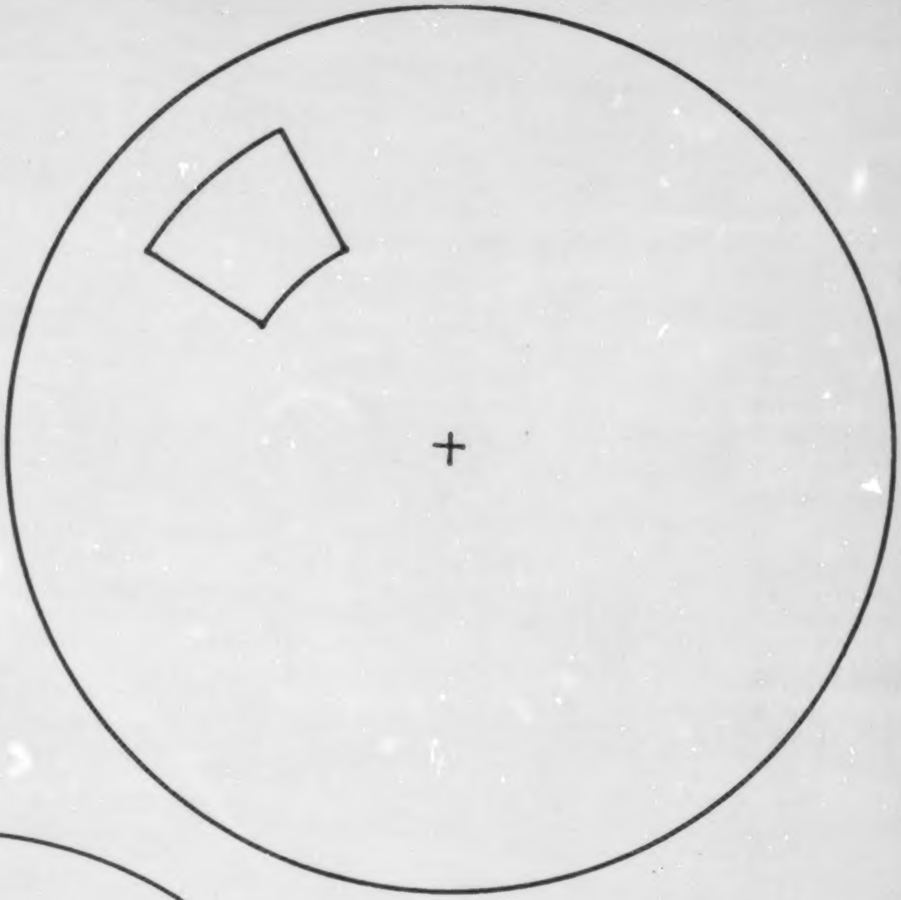
STEPS (GAME BOARD)

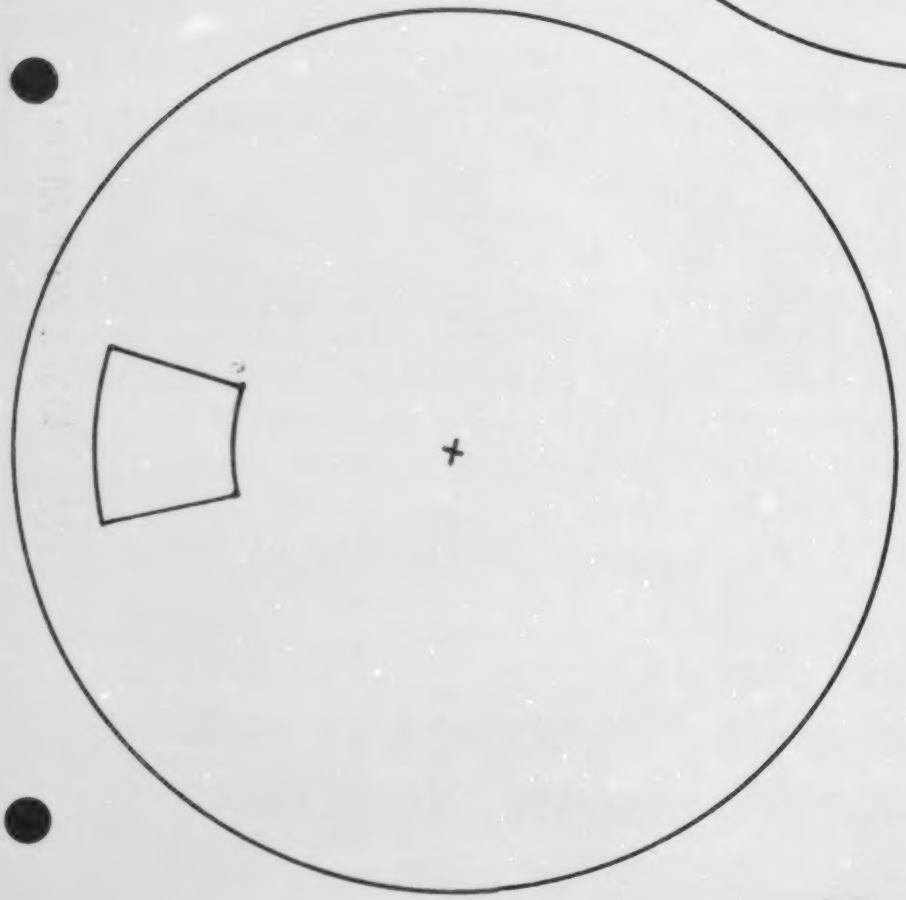
1. Cut out window disk and cut window in disk.
2. Laminate disk on both sides (leave over window), optional.
3. Sharpen dowel or pointed tongue depressor on one end.
4. Cut dowel or tongue depressor to length of from 4" to 5".
5. Drill 1/8" dia hole in dowel or tongue depressor.
6. Saw point from nail, so nail is 1-1/8" long.
7. Mark center of board and drill with 7/64" bit (or bit that is slightly smaller in diameter than the nail).
8. Put glue in hold of board.
9. Insert nail (a) through spinner, (b) through bead, (c) through disk, and (4) into hold in board. Tap into place until head of nail nearly touches spinner or is even with the bottom of the board.

STEPS (GAME INSERTS

1. Write game problems around outside part of insert disk (no more than 1-1/4" from outside edge).
2. Write answers in area exposed by window.
3. Cut out disk if you wish it to be round (some prefer to leave it square).
4. Cut slit in disk.
5. Slide insert under window disk.







INSTRUCTIONAL OBJECTIVE: Students will create a pictorial sequence of pictures and display them in a mini scroll theater.

Materials and Equipment:

Mini Scroll Theater
Adding Machine Tape (2-1/" wide)
Pencils or Markers
Coloring Books, Fashion Magazines, Yellow Pages, etc.

Activities Suited for:

Gifted and Talented
Mildly Retarded
Learning Disabled
Moderately Retarded

Learning Activity Description:

Teacher Preparation:

1. Prepare one or more mini scroll theaters (see page A-11 for assembly instructions and page A-13 for template for cutting box).
2. Prepare copies of the mini scroll theater planning form for each student (see page A-12).
3. Prepare one sample mini scrool program to give students ideas.
4. Present to students the kinds of resource books, magazines, and catalogues that can be used as visual research tools for their presentations.

Student Activity:

1. Students plan their pictorial presentation on their mini scroll theater planning form, making the main parts dark enough to trace onto another paper, but not adding details or coloring. (If students make an error on any frames, they can just ignore them or cross them out, because this is just a planning form and no one needs to see it.)
2. Students can at this point consult coloring books, fashion magazines, textbooks, yellow pages, etc. for visual helps for clothing, machines, cars, or whatever they wish to draw.
3. Students trace the pictures they plan to use (onto adding machine tape), adding color and details wherever they wish.
4. Students tape their adding machine onto the two cranks in the mini scroll theater and narrate the story (if they have no writing) or permit students to view it by themselves (if there is a written narration or explanation).

Learning Skills

Visual Sequencing
Verbal Communication
Divergent Production
Fine Motor Control
Proofing or Editing (Evaluation)

Evaluation

Are the pictures in a logical order?

Can students narrate the stories clearly or write narrations that explain the story behind the picture?

Are there creative, personal aspects of their stories?

Have students attempted to use care in the final rendering?

Have students deleted poor frames and sought for excellence in the final product?

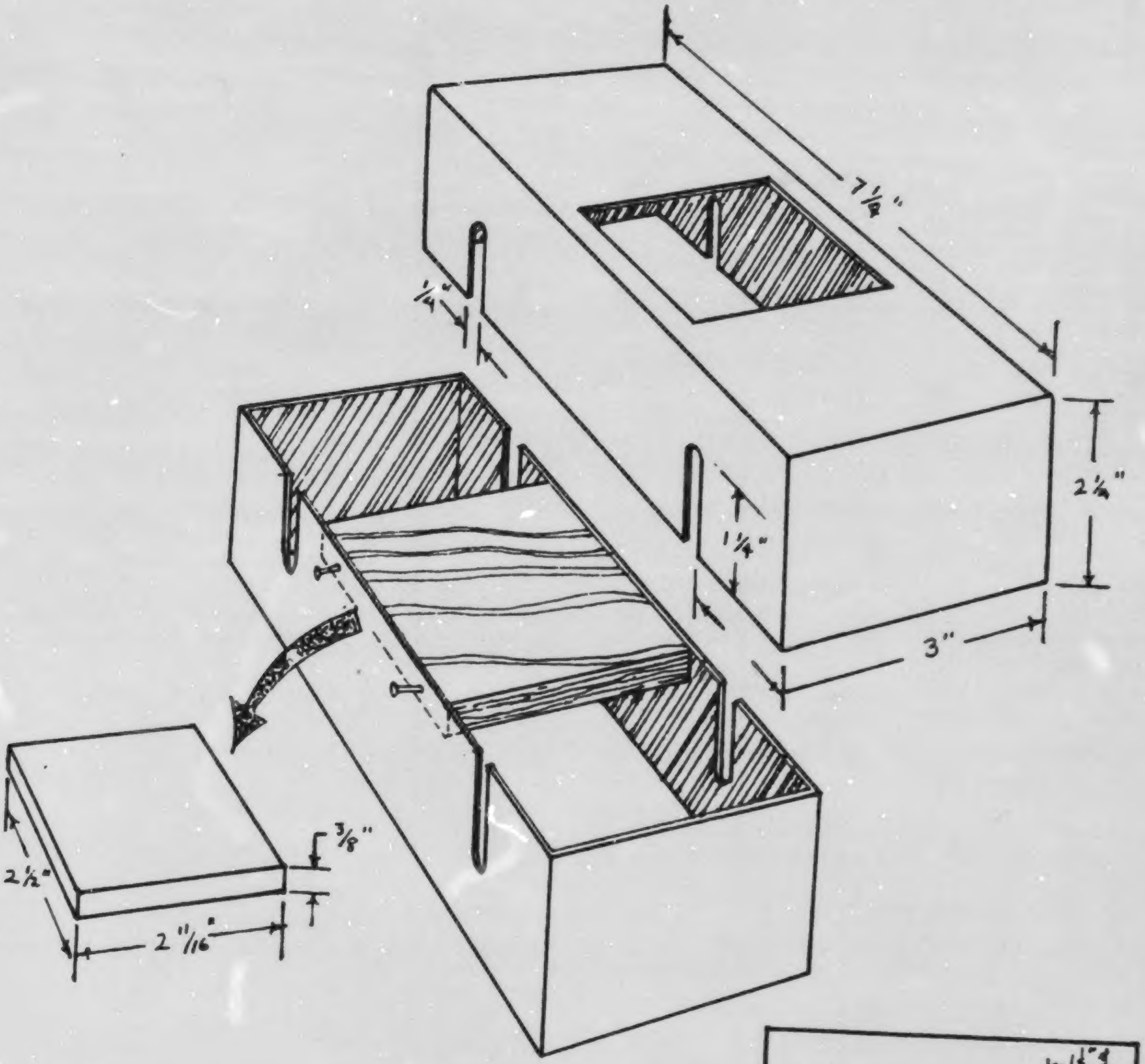
Area: Instructional Media

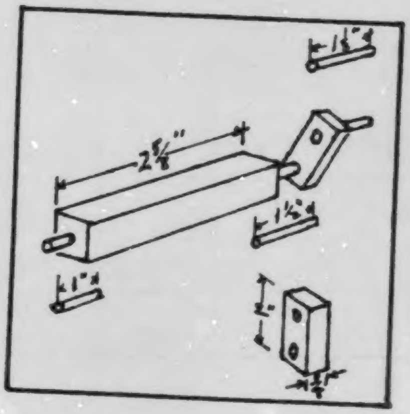
Sub-Area(s): Art, Creative Writing, Cartooning, Story Telling, Reporting, (field trips, etc.)

Prepared By:

Darrel Allington

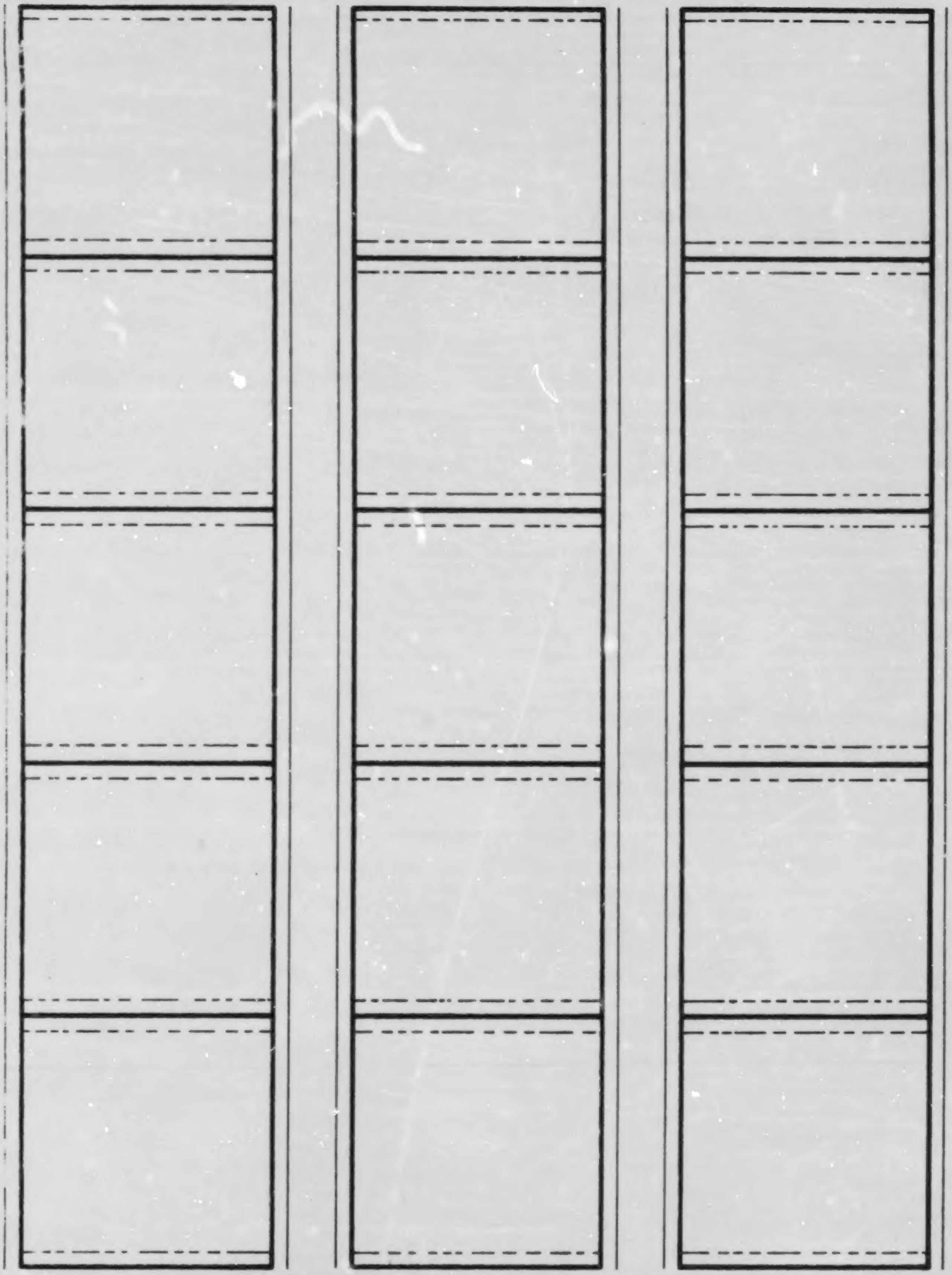
MINI SCROLL THEATER


7 1/4"
1/4"
2 1/4"
1 1/4"
3"
3/8"
2 1/2"
2 11/16"

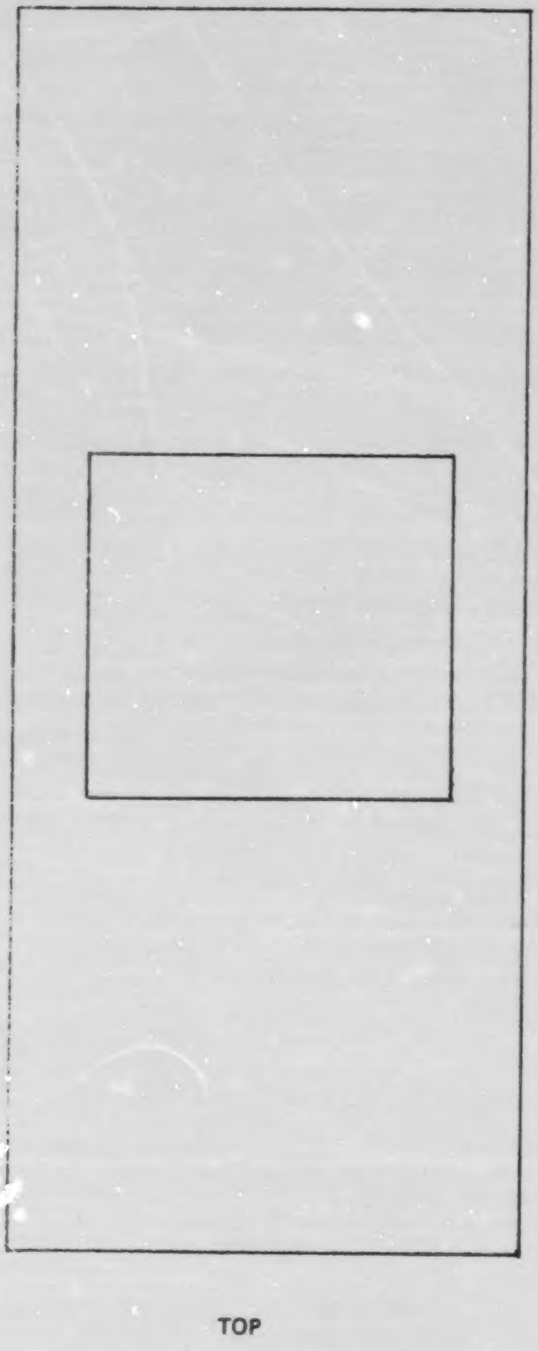

1 1/2"
2 5/8"
1 1/2"
1"

No.	Dimensions	Material	Function
2	1/4" x 1 1/2" dowel	birch	crank handle
2	1/4" x 1 1/2" dowel	birch	shaft to handle connector
2	1/4" x 1" dowel	birch	shaft extension
2	3/4" x 3/4" x 2 5/8"	pine	paper shaft
2	3/8" x 3/4" x 2"	pine	crank
1	3/8" x 2 1/2" x 2 11/16"	pine	face plate
1	2 1/4" x 3" x 7 1/4"		"medium mailer" box
4	3/4" nails with heads		

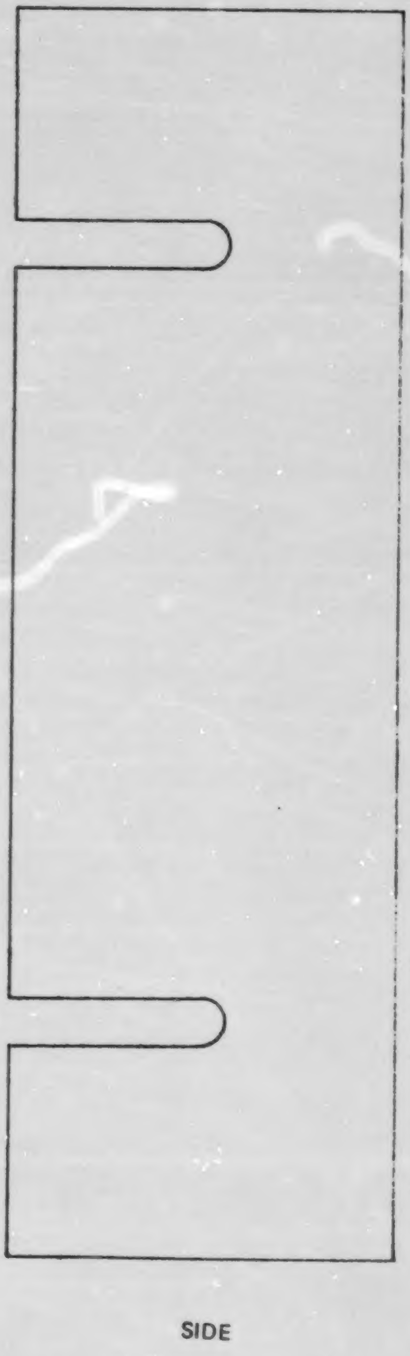
MINI SCROLL THEATER PLANNING SHEET



MINI SCROLL TEMPLATES



TOP



SIDE

INSTRUCTIONAL OBJECTIVE: Students will plan and illustrate a frosted acetate filmstrip.

Materials and Equipment:

Student Planning Form

Yellow Pages

Super-fast Matt Acetate Filmstrip Script

Strips of 35mm perforated frosted acetate leader

Black pencils or markers and colored pencils that will project

Activities Suited for:

Gifted and Talented

Mildly Retarded

Moderately Retarded

Learning Disabled

Learning Activity Description:

Teacher Preparation:

1. Read "Super-fast Matt Acetate Filmstrip Script."
2. Make a sample filmstrip to give students ideas.
3. Try out all pencils and markers in projectors and discard those that don't project well on screen.
4. (Optional) Preview Granite School District sound filmstrip, "Making a Filmstrip Without a Camera."
5. Prepare script planning forms for each student.
6. Show students pictures in dictionaries, textbooks, or yellow pages to use as references for the subjects they wish to draw.
7. Show students your sample filmstrip.

Student Activity:

1. Students plan simple sketches to depict a sequence of events and write the narration on the script planning form (page A-14) using pictorial references such as the yellow pages.
2. Students tape film over sketches, frosted side up, with at least three inches of leader ahead of first frame, and trace pictures onto film. Students add details and color as they consider appropriate.

Learning Skills

Visual Sequencing

Verbal Sequencing

Divergent Production

Drawing

Fine Motor Control

Evaluation

Is sequencing logical?

Is the verbal message clear?

Are there unique elements in the presentation that make it personal?

Are the visualizations recognizable?

Have the students attended to the task so that they have produced the best work of which they are capable?

Area: Instructional Media

Sub-Area(s): Arts, Creative Writing, Social Studies

Prepared By:

Darrel Allington

INSTRUCTIONAL OBJECTIVE: Students will plan and illustrate a frosted acetate filmstrip (continued)

Materials and Equipment:	**Activities Suited for:**

Learning Activity Description:	**Learning Skills**	**Evaluation**
3. Students project their completed filmstrips in filmstip projector and read the scripts. (Students who cannot record scripts sufficiently or who cannot write them can employ "scribes" from other classrooms to help them write and/or read them.) It is a good idea not to present too many filmstrips at a time, because students become bored after two or three. They can be spaced throughout the day or week.		

Area:	**Sub-Area(s):**	**Prepared By:**

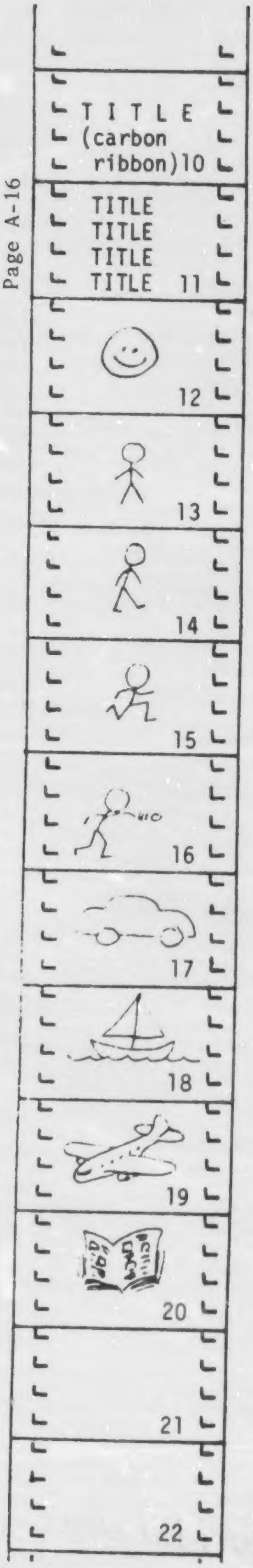
SUPER-FAST MATT ACETATE FILMSTRIP

SCRIPT

ISUAL)	NARRATION: Hi, there, learning center learner. Today you are going to have the opportunity to become a famous filmstrip producer. "Who me?" you are saying to yourself. Yes indeed.
(NO VISUAL)	Turn on the filmstrip projector and I'll show you how. When you are ready for me to talk again, just push the red "cue start" botton o the recorder. ***
MAKING SUPER-FAST FILMSTRIPS	If the film is not already advanced to the START HERE frame, advance it to that point right now. I'll wait. ***
START HERE	All right. Now let me talk you through the steps on how to make a super-fast filmstrip. Turn to frame 1. (ding)
"FRAME ONE" 1	You will notice that there is a "one" in the lower right corner. That is the frame number, no matter what else the frame contains. Please turn to frame 2. (ding)
2	That "picture" you see is just plain film that has been made rough on one side so you can write or type on it. It is called "FROSTED ACETATE." because of the frosty white surface (ding
Title (pencil) 3	This title is made with an ordinary soft lead pencil. Hard pencils don't show up well. Art pencils marked B or HB are especially good. (ding) Move to frame 4.
Title (ball point) 4	This was made with a ball point pen. They come in many vivid colors. At the sound of the ding ... ... advance to the next frame each time.
TITLE (India ink) 5	India ink makes a fairly good image, but not as good as a soft pencil. (ding)
TITLE (Acetate ink) 6	Acetate ink is made for this surface in many colors. It does quite well, but seems to take forever to dry. (ding)
TITLE (fountain pen) 7	An old fashioned fountain pen will do in a pinch, too. There are several possible colors, but blue is the one most available. (ding)
TITLE (felt marker) 8	Many felt markers can also be used for titles and illustrations--especially when you need to add a touch of color. (ding)
(ordinary typewriter) 9	Plain ribbon typewriters can be used, but sometimes the type is a bit splotchy and weak. It's a good idea to hit each letter twice for a darker image. (ding)

SUPER-FAST .... SCRIPT

(continued)



This is frame 10. Are we still together?

A typewriter with a good carbon ribbon ______ is usually better. Most of the schools have at least one of this kind. (ding)

Here are four typed titles. The first and third were only struck once with the typewriter. The second and fourth were struck twice. The top two are pica size. The bottom two are elite. (ding)

When it comes to illustrating your filmstrips, just remember, the simpler the better.

(ding)

For instance, stick figures are always appropriate because they are simple and because they communicate movement so effectively.

(ding)

It is quite easy to make a stick figure walk . . .

(ding)

. . . or run . . .

(ding)

. . . or throw a ball. . . and such.

With such simple illustrations the viewer understands just what you mean. (ding)

Simple transportation devices, such as a car . . .

(ding)

. . . a boat . . .

(ding)

. . . or a plane communicate well, too.

Sometimes, though, you may feel that even simple objects like these are hard for you to draw. Is that your case? (ding)

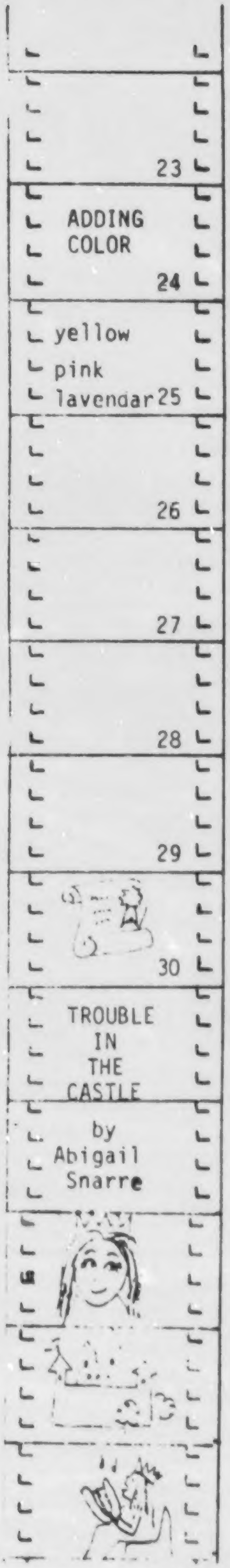
(You should now be on frame 20). In that case, just use the yellow pages, where there are hundreds of tiny illustrations to copy or trace. For instance, you might need . . . (ding)

. . . a picture of a flower . . . (ding)

. . . or of a truck . . . (ding)

SUPER-FAST . . . SCRIPT

(continued)



. . . or of a piece of furniture. You can find nearly anything you could want to draw in the yellow pages--and often it will be just the right size. (ding)

Sometimes you may want to add a spot of color to make your filmstrip more interesting. This is one thing you must experiment with a bit. Some colorful inks on paper don't project well. (ding)

Here are examples. These three words were written with yellow, pink, and lavender pencils. They seem to alter the light that goes through them a great deal. The best way to proceed, . . . (ding)

...before you ever color your finished filmstrip, experiment on a little scrap of film and put it in the projector. Note those pencils or markers that do give you good color . . . (ding)

. . . and put the others aside. Which of these colors would you choose?

(ding)

. . .

(ding)

. . .

(ding)

(You should now be on frame 30.)

Congratulations, you have earned your diploma in super-fast filmstrip theory. Now relax a moment, and see an example of actual filmstrip. ~~(~~ding

The name of this filmstrip is. . . [theatrically] "TROUBLE IN THE CASTLE" . . .

(ding)

. . . by Abigail Snarre.

And this is how the actual script reads: . . .

(ding)

Once there was a beautiful princess named Abigail Snarre.

(ding)

She lived in a big castle in the woods.

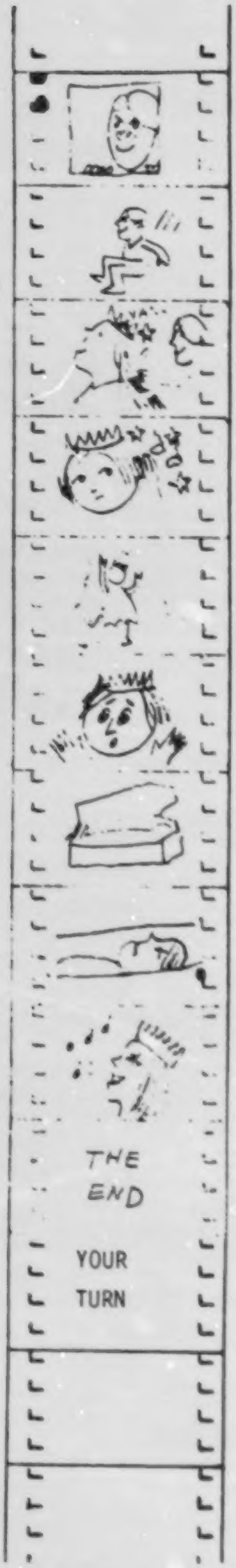
(ding)

One day she was playing her harp and singing the lastest castle rock music. She didn't know it, but . . .

(ding)

SUPER-FAS . SCRIPT

(continued)



... the evil prince, Bobby McKensie, who lived in the castle next door, was looking mean at her through the window.

(ding)

He jumped into the room.

(ding)

Then he pulled the beautiful princess Abigail's hair.

(ding)

Outside, a prince named Davie Chandler heard the noise and decided to look into the problem.

(ding)

Prince Davie climbed up the vines outside the castle. He hollered, "I'll save you, beautiful Princess Abigail."

(ding)

But when he got to the window, he saw that he got there too late.

(ding)

There in a coffin was the mangled body of . . . [pause]

(ding)

. . . that nasty prince Bobbie.

[pause]

(ding)

And there in her chair was the beautiful princess, singing her beautiful castle rock number.

(ding)

The

End.

(ding)

Now it's your turn. Take a form LC-026 from the blue box and plan out a filmstrip of your own. When you have it planned, see Darrel or Dick and get a length of film for your very first world-famous SUPER-FAST FILMSTRIP.

Are you ready? Then rewind the tape and turn off the machine and go to it.

Good luck.

INSTRUCTIONAL OBJECTIVE:

Students will prepare displays for their collections or art work

Materials and Equipment:	Activities Suited for:
*Cloth tape *Colored poster board for frame *Ordinary cardboard for back and spacers *Clear acetate for face	*Gifted and talented *Mildly Retarded *Learning Disabled

Learning Activity Description:	Learning Skills	Evaluation
1. It is better if the teacher cuts the materials out first so that the acetate, poster board frame, and cardboard back are all the same size, and so that the spacers are the correct size. 2. Instructions for making "Acetate and Glass-Covered Envelopes" are on pages A-23 through A-36. 3. Because the tape should be trimmed and the window should be cut out with sharp knives or razors, it is important to have heavy cardboard under the work project to protect the table where the cutting is being done. It is best to do the taping on a slick surface like Formica or polished wood so that, if the tape sticks to the work surface, it can be removed without losing its adhesive qualities. 4. The spacer strips are not cosmetic. They protect the edges from tearing or pulling loose when strain is placed upon them as you reach into the envelopes to retract objects. It is also very important to overlap the tape as shown to reinforce the corners.	*Preserving and displaying art or science objects	*Are students able to complete at least one type of acetate display device?

Area:	Sub-Area(s):	Prepared by:
Instructional Media	Art, Science, Social Studies	Darrel Allington

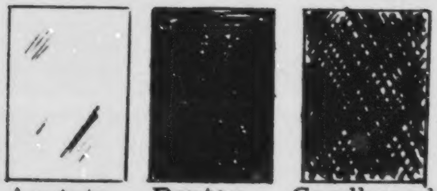
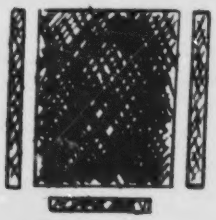
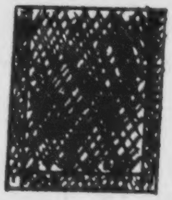
ACETATE AND GLASS COVERED ENVELOPES

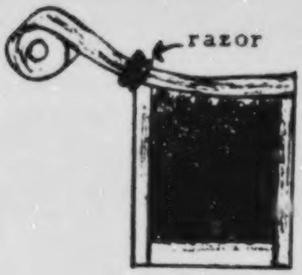
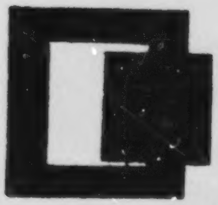
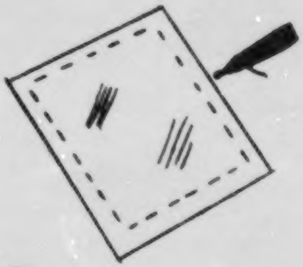
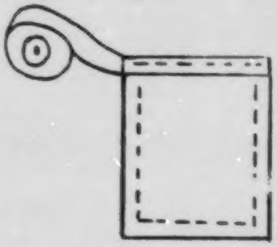
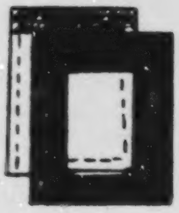
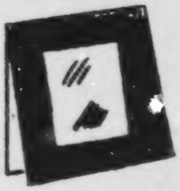
There are many visuals which are best utilized by handling and sometimes by marking upon One very versatile device for protecting the visual is an envelope covered with glass or acetate. In cases where rigidity are of primary consideration glass is preferable. Where rigidity is less important but where breakage is a definite hazard, acetate might be used. Clear, heavy gauge plastics combine the best features of both and would be desirable when cost is not a factor.

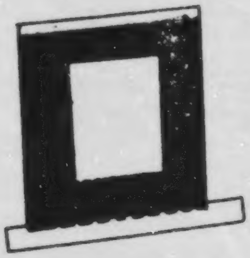
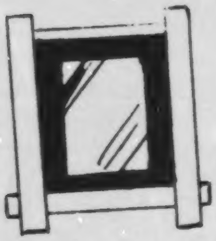
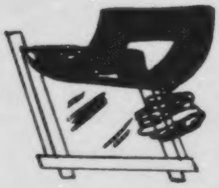
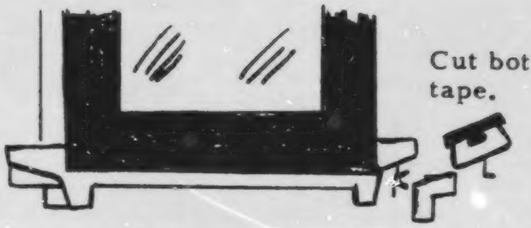
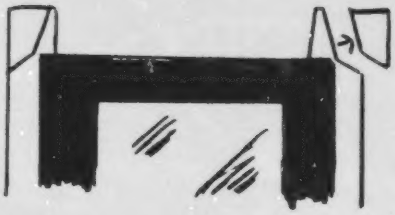
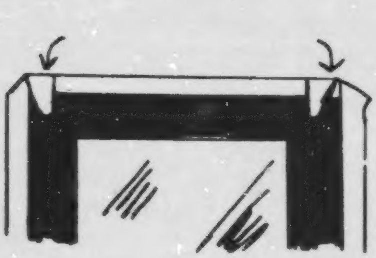
ACETATE OPEN-END ENVELOPES
(SINGLE SIDE VISUALS)

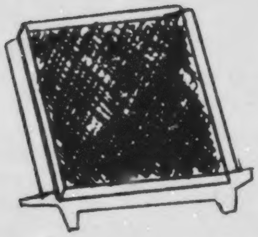
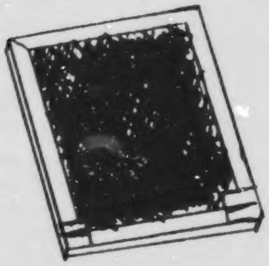
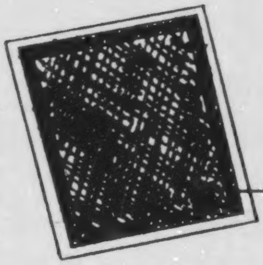
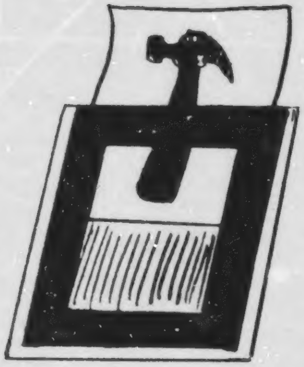
The open-end envelope provides a means of displaying unmounted visuals attractively while at the same time protecting them from finger prints and spills. The visual is simply inserted in the envelope for display and/or examination.

PROCEDURE

	Instructions	Notes
 Acetate (face) Poster-board (frame) Cardboard (back)	(1) Cut your acetate, cardboard backing and posterboard for framing the same size.	The backing could be 1/4" shorter for convenience. The frame, while optional, is very functional. These illustrations show a vertical mounted envelope. A horizontal envelope is made similarly, with the top end left open.
	(2) Cut three pieces of cardboard 1/2" to 3/4" wide for spacers.	Side spacers are the same height as the back. Bottom spacer is cut to fit between the two side spacers.
	(3) Cement spacers in place on back.	

	Instructions	Notes
	(4) Tape the top (open end) for strength. Cloth tape is recommended for strength.	Cut tape the same width as the cardboard. (Place razor blade over tape and pull tape up on an angle to cut.) Fold over top and onto back.
	(5) Cut out center section of frame.	Allow 1 1/4" on sides and top, 1 1/2" on bottom.
	(6) With "grease pencil" mark guide lines on underside of acetate.	These will measure 3/8" to 5/8" from the outside edge.
	(7) Turn acetate over and tape along the guide marks.	Cut tape the same width as the acetate.
	(8) Turn acetate over (with sticky side of tape up) and place frame face down upon it.	
	(9) Tape acetate to front of frame.	To keep tape even, smooth the tape from the center toward the sides, pulling the tape as you go.

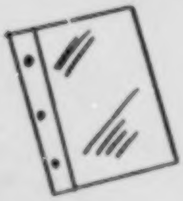
	Instructions	Notes
	(10) With the acetate once again on top, place tape over bottom edge along the guide lines.	Cut the tape about 1" to 1 1/2" extra on each side.
	(11) Add tape to the two sides along the guide lines.	These are also left longer.
	(12) Turn over with acetate face down and wipe off guide lines with cloth or tissue.	This is not necessary if guide lines are covered by tape.
	(13) Cut bottom two corners of tape.	Begin cut about 1/8" from corner of cardboard and acetate. Cut on an angle as shown.
	(14) Cut top corners of tape.	This is the same kind of cut as is made on the bottom.
	(15) Fold over the two top tabs for reinforcement.	

	Instructions	Notes
	(16) Place cardboard back upon back of frame.	Spacers are face down.
	(17) Tape entire unit together. Tape vertical sides first, bottom last.	Begin with center and work toward ends of tape, pulling tape as you adhere, and the finish will be much neater.
	(18) If you anticipate extra handling, you can reinforce the back with extra tape.	
	(19) Now the envelope is ready to hold your visuals.	

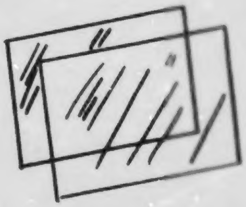
TWO SIDED ACETATE OPEN-END ENVELOPES

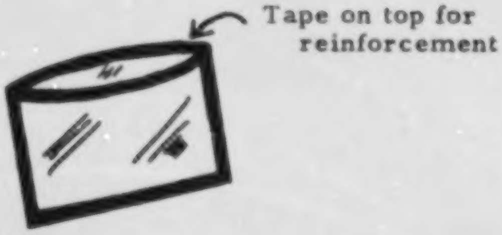
If you desire visuals to show on both sides of an acetate envelope, there are a number of ways to produce your own.

You are no doubt familiar with the inexpensive 8 1/2" x 11" acetate envelopes for looseleafs available commercially.

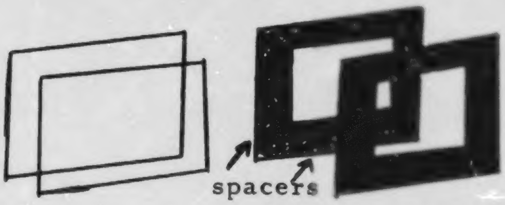


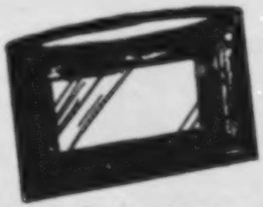
Two sheets of acetate taped together on three sides are fast and easy for this purpose.




Tape on top for reinforcement

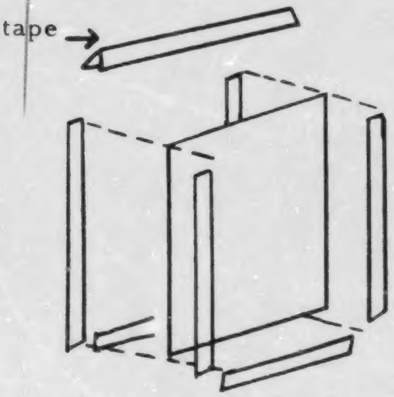
With spacers and frames this envelope can be dressed up further.





If a more substantial envelope is needed, here is a somewhat compressed description of how you might prepare it. *

PROCEDURE



Instructions	Notes
(1) Cement spacers on both sides of cardboard divider.	Also tape across top for strength.

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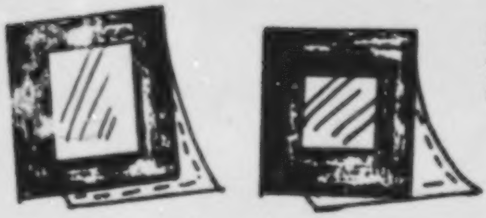
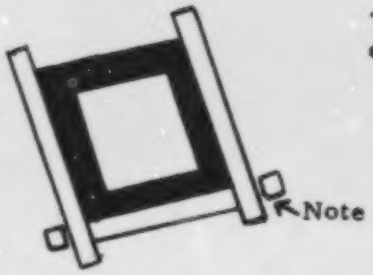
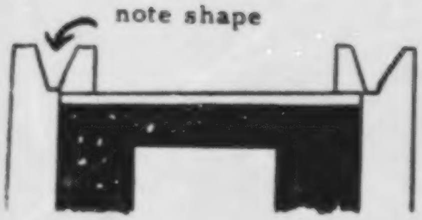
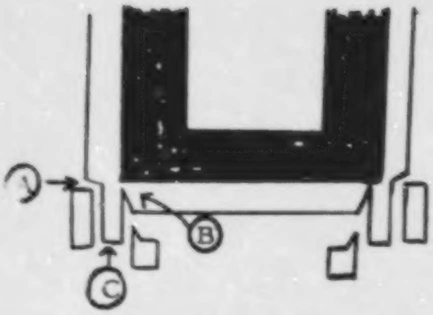
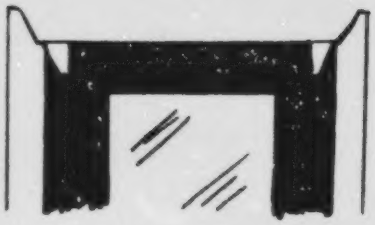
* This would be the same procedure for both glass and acetate.

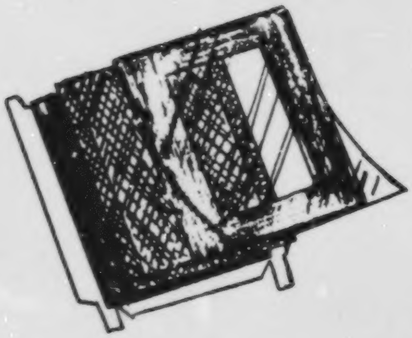
	Instructions	Notes
	(2) Prepare both frames as you would for single-side envelopes.	Tape to acetate along top.
 	(3) Tape only one of the acetate covered frames.	Cut bottom tape even with the width of the acetate and frame.
 	(4) Turn over (sticky side up) and trim top of tape.	The bottom of the notch is as wide as the mount's total thickness counting acetate, frames, back, and spacers.
 	(5) Then trim the bottom.	Because the tape stretches cuts "A" and "B" are on a slight angle. These parts will be folded over the other side of the mounts. Tab "C" will form a sling around the bottom for strength. It is the same width as the thickness of the combined acetate, frames, spacers, and back.

Instructions

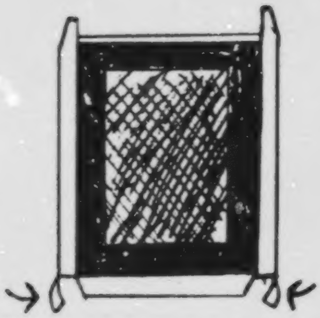
Notes



(6)
Fold the two inside tabs over on the top.

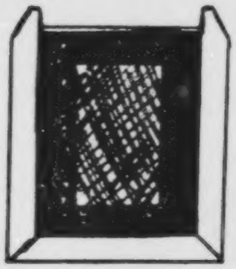


(7)
Place the divider and the second frame (acetate side up) on the back of the first frame.

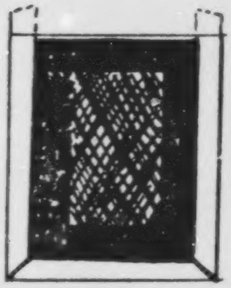


(8)
Fold vertical sides over first. . . . and fold tabs over to form slings around the corner.

Tabs now extend from edges.



(9)
Fold bottom tape over.



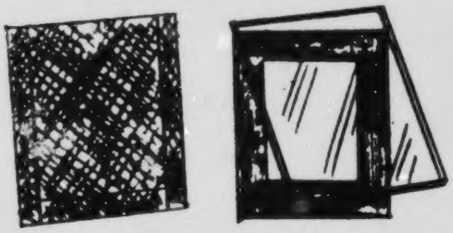
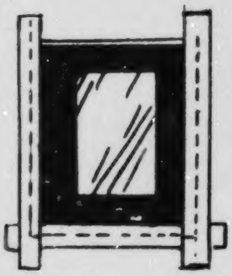
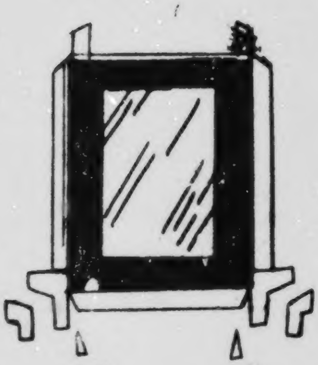
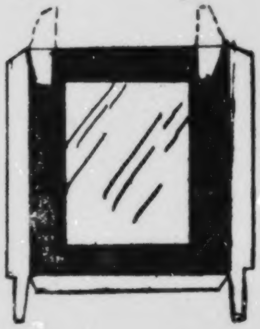
(10)
Tuck in tabs on top.

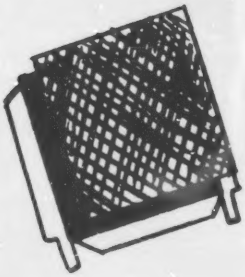
A screw driver, nail file, or scissors blade is better than fingers for tucking these tabs in place.

OPEN END GLASS ENVELOPE
(SINGLE SIDE VISUAL)

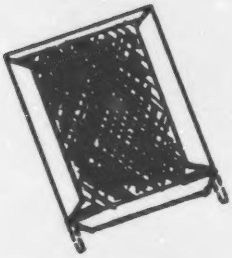
This is essentially the same as a single-side acetate envelope, except in the detail of cutting the corners. The acetate envelope can also be made in this following way--expecially if the cardboard used is thick. However, the glass envelope, because of its thickness, would have holes in the corners if cut the same as the acetate envelope described above.

PROCEDURE

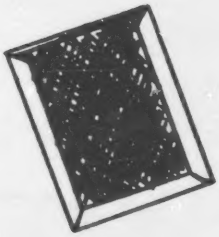
	Instructions	Notes
	(1) The cardboard back and glass covered frame are prepared in the same manner as they are for the one-side acetate mount.	
	(2) The tape is placed on the glass in the same manner as it is on the acetate.	
	(3) (Turn mask over.) The top is cut in the same manner as it is on the acetate envelope. The bottom cut looks like the bottom of the double-side envelope.	Notice the tabs on top and bottom. They serve the same purpose as the double-side envelope.
	(4) Fold over tabs on top.	



(5)
Place the back (spacers forward) on the frame.



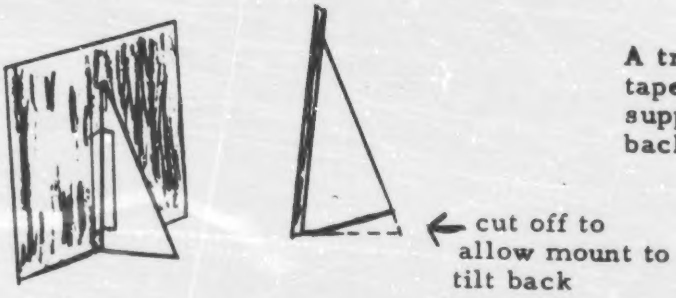
(6)
Fold the vertical sides of the tape over first; then fold the tabs along the bottom to form a sling.



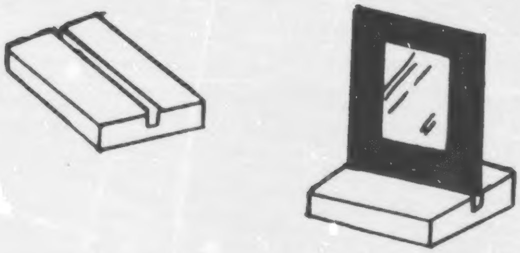
(7)
Fold bottom tape over.

SOME VARIATIONS OF THE TRANSPARENT ENVELOPES

STANDS

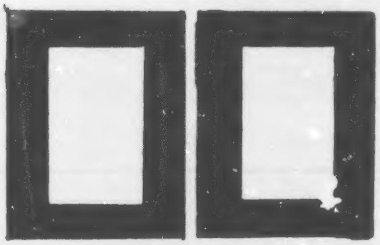


(1)
A triangular piece of cardboard taped to the back makes a stable support if it is allowed to tip back slightly.

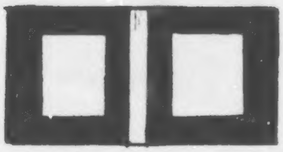


(2)
A saw cut in a block of wood to fit the thickness of the mount is better for double-side mounts.

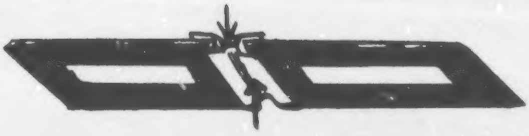
MOUNTS IN SERIES



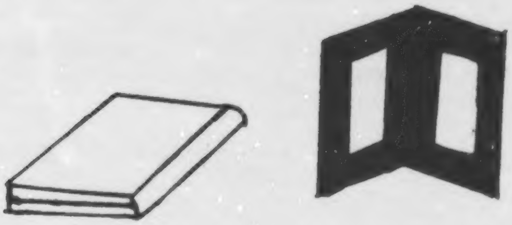
(1)
Place two mounts about 1/4" apart.



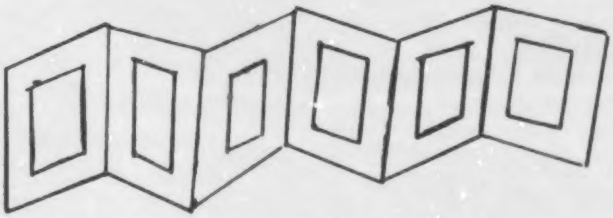
(2)
Run cloth tape along front and back, ending flush with top and bottom.



(3)
Press tape together between the two mounts so that back and front stick together.

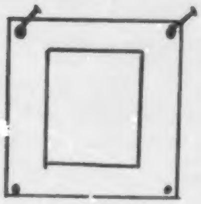


(4)
Mount then stores flat but is ready to stand by itself as a display.

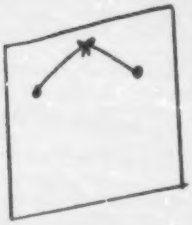


(5)
These can be made into displays several cells wide.

HANGING



(1)
Eyelets in the corners protect the mount when pins are used to hang it.

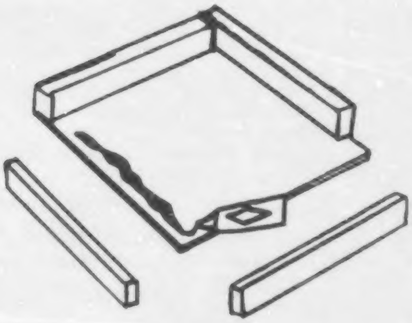


(2)
A loop of string placed through holes about 1/3 of the distance from the top provides a means for hanging mount from a single hook.

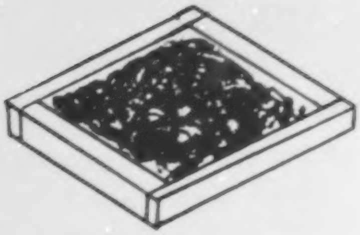
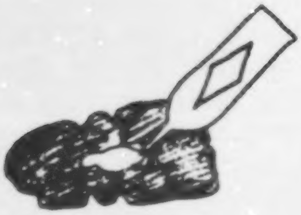
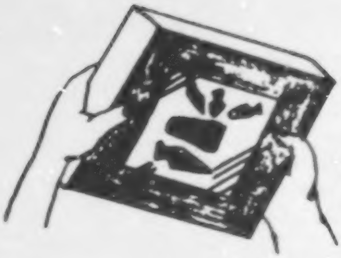
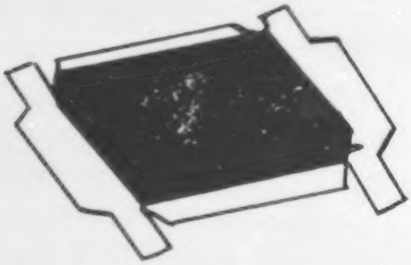
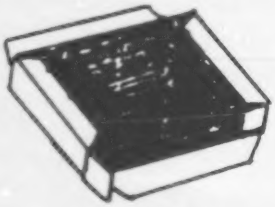
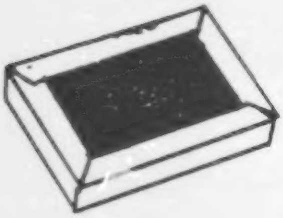
THICK SPECIMENS

Sometimes you wish a permanent mount of some thick specimen or material. Here are some ways to prepare your mounts.

BUILT-UP MOUNT

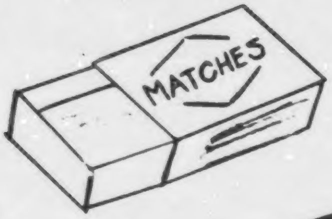


Instructions	Notes
(1) Instead of the cardboard spacers, pieces of wood can be cemented to support the glass or acetate.	Thin plywood or masonite backs might be better for some mounts than cardboard.

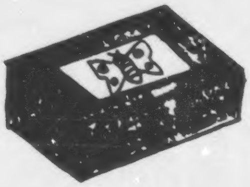
	Instructions	Notes
	(2) Place sufficient cotton in the area to fill it when the cotton is pressed down.	It is a good idea to place moth crystals under the cotton.
	(3) Some cement on the back of heavy specimens can help keep them from moving around while they are being mounted.	
	(4) Before taping hold your frame and glass (or acetate) in place while you tip the mount to be sure the materials are held into place firmly.	
	(5) Tape is cut with tabs for slings top and bottom.	Be certain your tape is wide enough to overlap onto back at least 1/2"
	(6) Fold vertical sides and tabs over first.	
	(7) Fold top and bottom over last.	If there is not sufficient tape overlapping the back, it would be wise to add more tape to the back for reinforcement.

NOTE: This same process can be used to prepare flat visuals as closed-end glass or acetate mounts.

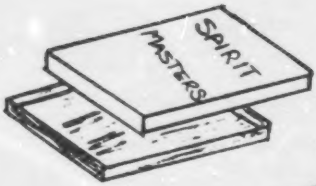
ODDS-N-ENDS



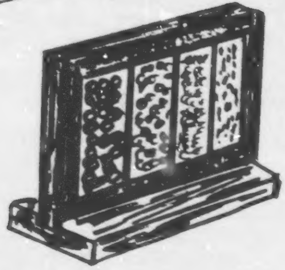
(1)
An ordinary box of matches . . .



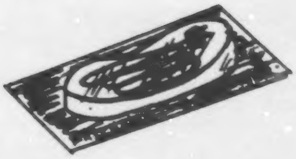
becomes a display for three dimensional visuals.



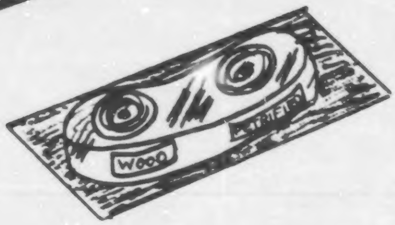
(2)
You can do the same thing with any sturdy packages.



(3)
Odd shaped packages which have plastic molds . . .



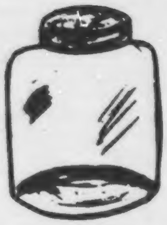
can be stuffed with cotton for mounting specimens.



Note: Since tape is often not the right shape for these mounts, adhesive backed shelving plastic works well as a substitute for both frame and tape.

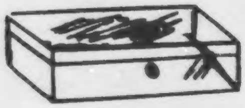
(4)
What could you do with . . .

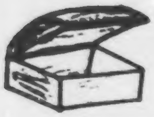
Old coffee cans?



Glass jars?

Plastic bow tie boxes?





Watch and/or ring boxes?

What else is lying around that you can put to use to display your materials?

REVIEWED MATERIALS

Review of Selected Materials on Arts and the Handicapped

SOURCE:
Creative Approaches to Child Development with Music, Language & Movement.
Grace C. Nash

RATING: Above Average

SUITED FOR: *Non Handicapped

COMMENTS: A music resource book for classroom teachers that focuses on developmental skills, i.e., speech/language/movement. Includes suggestions for implementing strategies in the classroom.

. . . .

SOURCE:
Art Therapy in Children's Community.
Edith Kramer

RATING: Above Average

SUITED FOR: *Behaviorally Handicapped

COMMENTS: The first section of this book discusses art therapy in theory. The theory is described in application with a community of pre-adolescent emotionally disturbed boys.

. . . .

SOURCE:
Music in Developmental Therapy - A Curriculum Guide. Ed by Jennie Purvis & Shelly Samet

RATING: Excellent

SUITED FOR: *Behaviorally Handicapped

COMMENTS: A curriculum guide which presents a developmental approach to music therapy for emotionally disturbed children based on the systematic use of music in the Developmental Therapy model. Therapy objectives all provided, along with a step-by-step description of the implementation of each activity.

. . . .

SOURCE:
Creative Music Therapy
Individualized Treatment for the Handicapped.
Paul Nordoff & Cline Robbins, Pub by John Day Books

RATING:

SUITED FOR:

COMMENTS: Case examples are presented as well as specific clinical techniques and procedures for working with handicapped children via music.

. . . .

SOURCE:
To Feel, To Move, To Dance!
Nancy Books Schmitz
National Committee Arts for the Handicapped

RATING:

SUITED FOR:

COMMENTS: A collection of creative movement lessons. Activities designed for use with moderately to severely handicapped individuals.

. . . .

SOURCE:
It's Me! Building Self-Concepts Through Art. By June H. Campbell, Teaching Resources Corp., Boston, Mass.

RATING:

SUITED FOR: *Severely/Profoundly Retarded
*Severely Multiply Handicapped

COMMENTS: This is a source book of visual art activities which focus on the development of positive self-concepts in children. Mirrors, photographs, or self drawings are utilized in each activity. The guide includes over 100 activities that have been used with a wide variety of children at different age levels.

. . . .

SOURCE:
Music for the Hearing Impaired & Other Special Groups. A resource manual and curriculum guide by Carol Robbins & Cline Robbins.

RATING:

SUITED FOR: *Behaviorally Handicapped

COMMENTS: This resource guide outlines a comprehensive developmental music curriculum, designed specifically for students with severe to profound hearing losses. Activities with specific instrumental strategies are provided.

. . . .

SOURCE:
Drama, Theatre, and the Handicapped.
Edited by Ann M. Shaw & C.J. Stevens.
Pub by The American Theatre Association.

RATING:

SUITED FOR:

COMMENTS: The focus of this book is on issues and ideas related to the problems and potential of involving handicapped individuals in all aspects of the theatre.

. . . .

SOURCE:
Structuring Child Behavior Through Visual Art.
By Florence Singer, M.S.A.T.R.

RATING:

SUITED FOR:

COMMENTS: This book describes a therapeutic, individualized art program to develop positive behavior attitudes in children.

. . . .

SOURCE:
Art Projects for the Mentally Retarded

RATING:

SUITED FOR: *Mildly/Moderately Retarded
*Severely Multiply Handicapped

COMMENTS: A good variety of art activities are explained and illustrated. The author describes step-by-step approach to teaching each activity.

. . . .

SOURCE:
Time Out for Art

RATING: Average

SUITED FOR: *Severely Multiply Handicapped

COMMENTS: Young elementary age. General elementary art activities.

. . . .

SOURCE:
Creative Approaches to Clued Development

RATING: Above Average

SUITED FOR: *Severely Multiply Handicapped

COMMENTS: Pre-school/elementary age. Music/language/movement.

. . . .

SOURCE:
Art Activities for Mentally Retarded

RATING: Average

SUITED FOR: Mildly/Moderatly Retarded

COMMENTS: Elementary age. Lesson plans developed in all areas. Weak evaluation.

. . . .

SOURCE:
Creative Art Tasks for Children

RATING: Below Average

SUITED FOR: *Severely Multiply Handicapped

COMMENTS: Pre-school age/young elementary age. Evaluation is weak. No correction procedures.

. . . .

SOURCE:
Learning Through Music for Special Children

RATING: Poor

SUITED FOR: *Severely Multiply Handicapped

COMMENTS: Rhythmic/instrumental/listening skills. Little concept development.

. . . .

SOURCE:
Movement Experiences

RATING: Above Average

SUITED FOR: *Mildly/Moderately Retarded
*Severely/Profoundly Retarded

COMMENTS: Movement/perceptual motor/music/physical and motor experiences.

. . . .

SOURCE:
Art as Therapy with Children

RATING: Average

SUITED FOR: *Severely Multiply Handicapped

COMMENTS: Theoretically oriented. Focus on therapeutic intervention.

. . . .

SOURCE:
Creative Arts for the Severely Handicapped

RATING: Above Average

SUITED FOR: *Severely Multiply Handicapped

COMMENTS: Multiple disorder. Mainstreaming suggestions, recreation, dance and movement.

. . . .

SOURCE:
Learning Through Art.
June Campbell, Teaching Resources Corp.,
Boston, Mass.

RATING: Excellent

SUITED FOR: *Severely Multiply Handicapped

COMMENTS: Lists skills taught in table at beginning, well organized, picture of finished product by a child is a nice feature.

. . . .

SOURCE:
Creative Approaches to Child Development with Music, Language & Movement

RATING: Excellent

SUITED FOR: *Severely Multiply Handicapped

COMMENTS: Full of activities but not organized in most readable way.

. . . .

SOURCE:
Art is Elementary. By I.E. Cornia,
C.B. Stubbs & N.B. Winters, Provo,
Utah, Brigham Young University Press.

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: This publication provides a comprehensive guide to art activities that have been developmentally sequenced. Included are diagnostic tests for placing students in various appropriate arts activities.

. . . .

SOURCE:
Draw 50 Famous Cartoons. By L.J. Ames, Garden City, New York: Doubleday & Company, Inc., 1979

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: The book provides the prospective cartooner with an opportunity to draw 50 famous cartoons in a stepwise fashion.

……

SOURCE:
Art Therapy in a Children's Community. By E. Kramer, New York: Schocken Books, 1977

RATING: Above Average

SUITED FOR: *Cross Categorical (maybe particularly good for Behaviorally Handicapped)

COMMENTS: This book provides an indepth review of art therapy for children in a residential community.

……

SOURCE:
Art as Therapy with Children. By M.M. Gardiner, New York: Schocken Books, 1977

RATING: Above Average

SUITED FOR: *Cross Categorical
*Behaviorally Handicapped

COMMENTS: This book provides a study of a method of working with disturbed children through art.

……

SOURCE:
Color is Fun. By H. Mandlin & D. Mendlin, Bowmar Artworks

RATING: Average

SUITED FOR: *Cross Categorical

COMMENTS: The media package provides an introduction to various approaches to utilizing crayons, tissue collages, etc..

……

SOURCE:
Elementary Music for All Learners. By Roralis Pratt

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: An excellent resource for any teacher. All songs are recorded. Many teaching aids such as workbooks, charts, and records are included in the program.

……

SOURCE:
Creative Approaches to Child Development with Music, Language & Movement. By Grace Nash

RATING: Good

SUITED FOR: *Learning Disabled
*Emotionally Handicapped
*Physically Handicapped
*Gifted/Talented

COMMENTS: An innovative approach to teaching music to elementary students, but not many excellent ideas for special education. Requires teacher to have some music skills.

……

SOURCE:
Reaching the Special Learner Through Music. By Sam Nocera

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: The most organized and helpful book written for special education music. Valuable to all teachers.

……

SOURCE:
Music Plus. By Marcelle Vernazza.
RATING: Very Good
SUITED FOR: *Cross Categorical

COMMENTS: An excellent collection of simple songs, with ideas for activities with each song. Piano skills helpful but not necessary.

. . . .

SOURCE:
Music for Special Education. By Kay Hardesty.
RATING: Good
SUITED FOR: *Cross Categorical

COMMENTS: A resource guide designed to help in adapting the Silver Burdett Music program for the special education student. Need access to a Silver Burdett series.

. . . .

SOURCE:
Music for Children with Special Needs
RATING: Fair
SUITED FOR: *Cross Categorical

COMMENTS: A collection of simple songs and suggestions for activities. Music is very elementary. All songs available on records.

. . . .

SOURCE:
Music Activities for Retarded Children
RATING: Good
SUITED FOR: *Cross Categorical

COMMENTS: A collection of familiar songs adapted for use with young special education students. Many action activities are included. Requires teacher to have some simple piano skills.

. . . .

SOURCE:
Alike & Different. By Carol Bitcon, Rosha Press
RATING: Excellent
SUITED FOR: *Cross Categorical

COMMENTS: Originality and humor - high points. Nice adaptation of Orff-Schulwerk.

. . . .

SOURCE:
Reaching the Special Learner. By Nocera, Silver Burdett.
RATING: Excellent
SUITED FOR: *Cross Categorical

COMMENTS: Good for situations involving music education and special education populations. Limited in use for mainstreaming.

. . . .

SOURCE:
Music Plus. By Marcelle Vernazza, Pruett Press.
RATING: Excellent
SUITED FOR: *Cross Categorical

COMMENTS: Excellent song material, useful for both special education classes and mainstreaming.

. . . .

SOURCE:
Silver Burdett Music for Special Education. By Kay H. Logan, Silver Burdett.
RATING: Excellent
SUITED FOR: *Cross Categorical

COMMENTS: Generally interesting ideas, useful in therapy situations. Clever plans.

. . . .

SOURCE:
Music for Hearing Impaired. By
C. & C. Robbins.

RATING: Excellent

SUITED FOR: *Hearing Impaired/
Deaf

COMMENTS: A definitive recource book for music and deaf learners.

. . . .

SOURCE:
Creative Approaches. By Grace Nash.

RATING: Above Average

SUITED FOR: *Cross Categorical

COMMENTS: Excellent activities based on Orff, Kodaly, and Laban methods.

. . . .

SOURCE:
Bringing the Arts Together: Activities
for Integrating the Arts into the
Curriculum (USOE)

RATING: Above Average

SUITED FOR: *Elementary Education
Non Handicapped

COMMENTS: Not for use by classroom teachers without participation in the 12-week Integrated Arts Inservice Courses.

. . . .

SOURCE:
Arts As Therapy with Children

RATING:

SUITED FOR: *Behaviorally
Handicapped

COMMENTS: Clinical (psychoanalitic) approach - probably would not be overly helpful to the classroom teachers due to the technical terminology used.

. . . .

SOURCE:
Arts Institute - Northeast Louisanna
State University

RATING: Average

SUITED FOR: *Cross Categorical

COMMENTS: Arts & crafts approach to developing a child's arts experiences; guide includes instructional objectives, materials, learning activities, enrichment activities, and learning skills.

. . . .

SOURCE:
Let's-Play-to-Grow

RATING:

SUITED FOR: *Severely Mentally
Handicapped

COMMENTS: Does not have specific art objectives; however, physical skill development activities are included in this program (exception Guide 2, Fun with Rhythm, Movement, and Dance; Guide 3, Fun with Seeing & Creating). Task analysis approach to all therapy activities.

. . . .

SOURCE:
Creative Arts Tasks for Children

RATING: Below Average

SUITED FOR: *Cross Categorical

COMMENTS: Arts & Crafts Activities - general objectives and developmental stages for exceptional children presented in the introduction.

. . . .

SOURCE:
Education Through Art

RATING: Average

SUITED FOR: *Elementary Non
Handicapped

COMMENTS: General guidelines for developing an arts program in the classroom - includes objectives, suggestions for organization, program activities, materials, and supplies list, resource list.

. . . .

SOURCE:
Art Projects for the Mentally Retarded Child

RATING: Average

SUITED FOR: *Mildly/Moderatly Retarded

COMMENTS: General art activities for TMR/EMR - activities presented for two ability levels: Level I usually 6-8, immature, poorly coordinated, with poor language skills & body concept; generally includes TMR. Level II, 9-12 years, fairly coordinated with some language skills and some body concept.

. . . .

SOURCE:
Movement Experiences. By Joan Moran & Leonard H. Kalakian. Minneapolis: Burgess Publishing Co.

RATING: Poor

SUITED FOR: *Cross Categorical

COMMENTS: Excellent background materials - poor activities.

. . . .

SOURCE:
Drama, Theatre, and the Handicapped. By Ann Shaw & C.J. Stevens, American Theatre Association

RATING: Above Average

SUITED FOR: *Cross Categorical

COMMENTS: Excellent background materials.

. . . .

SOURCE:
A Time to Dance. By Norma Canner, Boston: Playtime Inc.

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: Many important ideas covered including prop resources.

. . . .

SOURCE:
Arts for Learning. NCAH.

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: Current pilot model is poor - new one to be published by DLM will be excellent.

. . . .

SOURCE:
Art for All Children, A Creative Source Book for the Impaired Child. By F.E. Anderson.

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: Evaluation/Assessment/Mainstreaming Art = strong points. Exceptional.

. . . .

SOURCE:
Creative Arts for the Severely Handicapped. C. Sherrill (ed)

RATING: Average

SUITED FOR: *Cross Categorical

COMMENTS: General information presented for integrating arts into education and leisure for the handicapped - provides base for activities.

. . . .

SOURCE:
Learning Through Art

RATING: Above Average

SUITED FOR: *Cross Categorical

COMMENTS: Focus on Arts & Crafts activities. Elementary Level. Perceptual-motor/cognitive skills developed by each activity (chart of skills & concepts).

. . . .

SOURCE:
Creative Growth Games. Eugene Raudsepp, N.Y.: Jove Publications, 1977

RATING: Above Average

SUITED FOR:
- *Behaviorally Handicapped
- *Gifted/Talented
- *Cross Categorical

COMMENTS: Numerous activities. Many of the activities could be geared for lower levels.

. . . .

SOURCE:
Awareness Games. Claus Hoper, NY: St. Martin's Press, 1975

RATING: Excellent

SUITED FOR:
- *Mildly/Moderately Retarded
- *Learning Disabled
- *Behaviorally Handicapped
- *Physically Handicapped
- *Gifted/Talented
- *Cross Categorical

COMMENTS: Numerous activities.

. . . .

SOURCE:
Theater in My Head. Dan Cheifetz. Little, Brown & Co. 1971

RATING: Excellent

SUITED FOR:
- *Mildly/Moderately Retarded
- *Severely/Profoundly Retarded
- *Learning Disabled
- *Behaviorally Handicapped
- *Gifted and Talented
- *Hearing Impaired/Deaf
- *Cross Categorical

COMMENTS: Most of the suggestions could be modified for use with all handicapping conditions (great suggestions for application to behaviorally handicapped).

. . . .

SOURCE:
Drama, Theatre & the Handicapped. Shaw & Stevens

RATING: Excellent

SUITED FOR:
- *Cross Categorical

COMMENTS: Separate articles on each area of handicapping.

. . . .

SOURCE:
Arts for Learning, Vol III. Sensory Motor Integration.

RATING: Excellent

SUITED FOR:
- *Cross Categorical

COMMENTS: Many activities for all arts areas.

. . . .

SOURCE:
Arts for Learning, Vol I-IV. Clover Park School District Arts Information Center, National.

RATING: Excellent

SUITED FOR:
- *Cross Categorical

COMMENTS: Contained activities most appropriate for severe/profound, retarded, communicative disordered, or hearing impaired, and physically or multiple-handicapped children.

. . . .

SOURCE:
Arts for Learning, Vol V-VII. Clover Park School District Arts Information Center, National.

RATING: Above Average

SUITED FOR: *Cross Categorical

COMMENTS: Seemed more appropriate for normal children and would need significant adaptation for use with the handicapped.

. . . .

SOURCE:
Creative Arts for the Severely Handicapped. Claudine Sherrell, edit., Charles C. Thomas, Springfield, Ill 1979

RATING: Average

SUITED FOR: *Cross Categorical

COMMENTS: Good general introduction suggesting posibilities for arts for the handicapped. Some chapters suggest specific activities, others are too general and provide little actual information.

. . . .

SOURCE:
Creative Dramatics for Handicapped Children. Reging Schationer, The John Day Co, New York, 1967

RATING: Below Average

SUITED FOR:
- *Mildly/Moderately Retarded
- *Learning Disabled
- *Behaviorally Handicapped
- *Physically Handicapped
- *Severely Multiply Handicapped
- *Visually Impaired

COMMENTS: Contains some suggestions that are helpful, but basically too general in content. Contains whole playlets which could be modified in use, but are basically outmoded in dialogue and too removed from the experiences of most children to be of much value.

. . . .

SOURCE:
Plays and Creative Dramatics. Florence Glugaur, edit., Mine Publications, Inc., Minneapolis, MN, 1971

RATING: Above Average

SUITED FOR: *Cross Categorical

COMMENTS: Has some excellent suggestions which would work for most handicapped populations. Contains several plays, songs, and choral pieces with music and suggestions for staging. These are short. Dialogue is simple and could be adapted, and plays are appropriate for holidays. Although not written specifically for handicapped, they are suited to Kindergarten, Grades 1, 2, & 3 and can be adapted.

. . . .

SOURCE:
Music Activities for Retarded Children. Abingdon Press, New York.

RATING: Excellent

SUITED FOR: *Mildly Mentally Retarded

COMMENTS: Text includes songs and activities.

. . . .

SOURCE:
Reaching the Special Learner through Music. By Nocera Silver Burdett Co.

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: Includes teacher's edition, records, and other materials for use in the classroom.

. . . .

SOURCE:
Silver Burdett Music for Special Education.

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: Designed as resource material for classroom teachers.

. . . .

SOURCE:
Music with the Handicapped. Iowa Department of Public Instruction, Grimes State Office Bldg, Des Moines, Iowa.

RATING: Above Average

SUITED FOR: *Cross Categorical

COMMENTS: Resource material for teacher.

. . . .

SOURCE:
Music in Special Education, MENC, 1902 Association Dr. Reston, Virginia

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: Resource material.

. . . .

SOURCE:
A State Course for Vocal and General Music in Utah, edited by Avery L. Glenn, Utah State Office of Education, Salt Lake City, Utah.

RATING: Excellent

SUITED FOR: *Cross Categorical

COMMENTS: This publication lists the objectives to be accomplished at each grade level, K-6. Activities are designed to help students achieve the objectives.

. . . .

FUNDING

WRITING THE PROPOSAL

While each funding source will have its own requirements which should be followed closely, most will contain the following components:

1. Abstract
2. Table of Contents
3. Statement of Need
4. Goals and Objectives
5. Methods (Procedures or Activities)
6. Evaluation Design
7. Dissemination Procedures
8. Calendar of Events or Flow Chart
9. Qualifications of Key Personnel
10. Letters of Support
11. Budget

Abstract

The abstract section should be brief, generally no more than 1 page. It should briefly summarize each major section of the proposal, including the needs addressed by the project, goals and objectives, the methods to accomplish the goals of the project, evaluation and dissemination procedures. It should be clear, concise, and specific.

Table of Contents

Always have a table of contents. This will save the reviewer much time and frustration in locating appropriate sections of the proposal. One reviewer suggests that if the writer is aware of how the project will be evaluated i.e. specific sections they are scored on, that the table of contents be organized to correlate with the reviewers guide.

Statement of Need

This section should discuss in detial the particular need to which the proposed project is responding. Needs assessment data may include reference to test scores, survey data, or other statistical information. If a large number of statistics are to be included, it may be more appropriate to place them in the appendix. Ask yourself whether the project is feasible. A review of the literature may be necessary to provide the support for this section.

Goals and Objectives

A goal is very general. It need not be very specific or measurable. It should be brief, possibly one sentence. In contrast, an objective is very specific, measurable, accountable, quantifiable. The objectives must relate to the goals and both must relate to the statement of need and the methods sections. The objectives should be written to answer the interrogatives — Who? Will do what? When? and How (evaluation component)? The specific numbers you insert in the behavioral objective are not as important as understanding why you did or did not meet the objective and to what extent. A weakness with many proposals is that the goals and objectives are too extensive. Be realistic in being able to accomplish the number of objectives you propose.

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Methods (Procedures or Activities)

The procedures and activities necessary to conduct the project for the coming year should be addressed in this section. This section explains how you are going to meet the objectives. Activities for subsequent years (if any) should be summarized briefly. The section should provide evidence of the agency's ability to conceptualize and implement a project of its nature.

Evaluation Design

The evaluation activies should be described in detail to determine whether the project has been effective in responding to the critical area of need identified. A glossary section should be included for defining key evaluation terms i.e. pre/post testing, formative/summative evaluation, etc. Be specific about what data is to be collected, how and by whom. Often, an outside evaluator can be employed to objectively evaluate your project which may also add to the credibility of the total application, since you have borrowed credibility of the evaluating agency.

Dissemination Procedures

How you plan to inform others of the results of the project should be written in this section. Many projects are funded as model projects to be available for adoption in other areas. It is generally useful to develop written materials for this purpose, i.e. curriculum guides, brochures, films, videotapes, sound/slide presentations, etc. Use of the media—television, radio, newspapers, and journals are the usual medium for dissemination.

Calendar of Events or Flow Chart

This section lists simply the ongoing activities during the project period to accomplish the goals and objectives.

Qualifications of Key Personnel

A description of the relevant training, experience, and expertise of involved staff that will enable them to successfully implement and evaluate the project should be addressed here. Further, describe any technical assistance or consultants that will be required in order to implement the project. Don't overwhelme the funding source with volumes.

Letters of Support

Letters should be solicited from agencies closely interacting with the project agency should be secured. The letters should address their involvement and type of support offered.

Budget (See Budget Categories & Comments on following pages)

Approximately 80% of the budget will fall into three components of the Personnel section:

A. Wages and Salaries-list full and part-time staff in the program. A suggested format might include: No. of persons in each position, Title, Monthly salary, % time on project, No. of months employed in grant period, Total requested, Total Donated.
B. Fringe Benefits-list all of the fringe benefits and the dollar costs of these benefits. Some fringe benefits are mandatory, but these vary from state to state. Mandatory fringe benefits may include State Disability Insurance, Unemployment Compensation, Retirement Contributions. These fringe benefits are all based on a percentage of salaries.
C. Consultants and Contract Services-this is the section where paid and unpaid consultants, volunteers, and services for which contracts are made are written. Work performed by volunteers should be documented and records should be maintained on volunteer time which may be audited in the case of some grants.
D. Non-Personnel-section includes space costs, rental, lease or

purchase of equipment, consumable supplies, travel, telephone, and other costs. Under space costs, list all of the facilities to be used--both those on which rent is paid and those which are being donated for use by the project. In addition to the actual rent, the costs of utilities, maintenance services and rennovations should be included. Rental, lease of purchase of equipment includes office equipment, typewriters, Xerox machines, and other office equipment items. Consumable supplies include such items as paper clips, paper, pens, pencils, etc. Travel should include both local and out-of-town travel. Be able to justify large travel budgets. Remember installation costs when determining the telephone costs. Other costs might include items such as: Postage, fire, theft and liability insurance, dues in professional associations paid by agency, subscriptions, publications,etc.

FUNDING SOURCES AND
RESOURCES SPECIFIC TO THE ARTS

ADVENTURES IN MOVEMENT FOR HANDICAPPED KIDS, 945 Danbury Road, Dayton, Ohio 45420, (513) 294-4611. Founded in 1958, this organization has developed a method, AIM, for improving gross and fine motor movements through rhythmical exercises. This organization offers training in their method to teachers and volunteers through publications, films, and workshops. Contact: Carolyn Kirkwood, Educational Director.

AMERICAN ART THERAPY ASSOCIATION, 528 East Baltimore Street, Baltimore, MD 21202, (301) 528-4147.

AMERICAN ASSOCIATION FOR MUSIC THERAPY, 777 Education Bldg., 35 West 4th Street, Washington Square, New York, NY 10003, (212) 598-3491.

AMERICAN DANCE THERAPY ASSOCIATION, 2000 Century Plaza, Suite 230, Columbia, MD 21044, (301) 997-4040.

ARTS REPORTING SERVICE is a commercial enterprise in support of the arts. It consists of a twice monthly summary of the top stories in the arts which will keep you up-to-date. It tells about grants available, those awarded, how others in your field may have solved problems. It is also a convenient summary of straight news. It contains regional, national, and international news. It consists of 24 bi-weekly issues, the annual subscription rate is $35.00. The Arts Reporting Service, P.O. Box 39008, Washington, D.C. 20016, (212) 686-1365.

BUSINESS COMMITTEE FOR THE ARTS, INC. does not pass out the names of people to contact, but if you would send a list of the requirements with a folder or a description of your program, they will try to get you into the hands of people in the business community who might be willing to provide funds. For more information call (212) 921-0700, or write 1501 Broadway, New York, NY 10019.

BUSINESS CORPORATIONS lists all the corporations involved with funding for the arts. Published by the Washington International Arts Letter, P.O. Box 9005, Washington, D.C. 20003. ($65.00)

COUNCIL FOR FINANCIAL AID TO EDUCATION is similar to Business Committee for the Arts, only higher education is their bag. It has a lot of clout with media and places tons of public service advertisements. 650 5th Avenue, New York, NY 10019, (212) 541-4050.

DEPARTMENT OF EDUCATION, OFFICE OF SCHOOL IMPROVEMENT, Elementary and Secondary Education in the Arts. To encourage and support programs that recognize and stress the essential role that the arts play in elementary and secondary education; and conduct programs in which the arts are an integral part of elementary and secondary school curricula; to develop performing arts for children and youth; and to identify, develop, and implement model projects or programs in all the arts to handicapped persons. Contact: Harold Arber, Arts and Humanities Staff, Office of School Improvement, Department of Education, 400 Maryland Avenue, S.W., Washington, D.C. 20202, (202)472-7793.

DEPARTMENT OF HEALTH AND HUMAN SERVICES, OFFICE OF HUMAN DEVELOPMENT SERVICES.

Developmental Disabilities Basic Support and Advocacy Grants. To assist States in the provision of comprehensive services to assure that developmentally disabled persons receive services necessary to enable them to achieve their maximum potential through a comprehensive system of services and which insures the protection of their legal and human rights. Recreation can be an integral part of one of the four priority service areas: (1) case mangement services; (2) child development services; (3) alternative community living arrangement services; and (4) nonvocational social-developmental services, or recreation can be funded as a separate activity with monies above and beyond the 65% of funds reserved for priority services. The State Planning Councils on Developmental Disabilities determine goals and objectives for services. Commissioner, Administration on Developmental Disabilities, Office of Human Development Services, Department of Health and Human Services, Washington, D.C. 20201, (202) 472-6755.

Developmental Disabilities-Special Projects. To provide support for projects to improve the quality of services to the developmentally disabled; public awareness and informational programs; demonstration of new or improved service techniques and service delivery; training; coordination of available community resources; and providing technical assistance. Not less than 25% of funds available shall be used for projects of national significance. A review of projects funded between 1977-80 revealed that 13 projects focused directly on recreation and another 10 had recreation as a component. Commissioner, Administration on Developmental Disabilities, Office of Human Development Services, Department of Health and Human Services, Washington, D.C. 20201, (202) 472-6755.

DIRECTORY OF RESEARCH GRANTS compiles "up-to-date information about grants, contract, and fellowship support programs available from Federal and State governments, private foundations, associations and corporations for research, training and innovative efforts." The Directory is arranged alphabetically within subject areas. Indexes in the back provide readers with an alphabetical listing of grant names, funding sources, and type of funding sources. The Directory maintains its references offer clues to further research on grant sources. It is published by Oryx Press, 2214 N. Central Avenue, Suite 103, Phoenix, Arizona 85004, (602) 254-6156. ($37.50 plus $1.25 postage)

EDUCATIONAL PROGRAMS THAT WORK. United States Office of Education. San Francisco. This book contains examples of Exemplary Educational Program Developed by Local School Districts and Approved by the Joint Dissemination Review Panel in the Education Division of the Department of Health and Human Services. Arts programs are included in the manual. Application can be made to your State Office of Education. This Funding is available to adopt these exemplary programs in your school or agency.

ELEMENTARY AND SECONDARY EDUCATION ACT (ESEA TITLE IV). Each state receives federal funds for educational projects within the state. Competition is only in-state. They are termed as "Developmental", "Adoption", and "Innovative" grants, depending on the state. Generally, projects are funded from 3-5 years as a developing project. After the development stage, providing the project is successful, it can be eligible to go through the "validation process" by the United States Office of Education, Joint Dissemination Review. If validated, the project can be listd in a manual, "Educational Programs that

Work" and the next stage begins--dissemination. Adoption grants are also available, which then adopts a validated project listed in the "Educational Programs that Work" manual. Most states require that 15% of the Title IV monies go to projects relating to the handicapped. For further information, contact your State Office of Education, ESEA Title IV Coordinator.

ELHI FUNDING SOURCE, available in January, 1978. A monthly publication serving elementary and secondary schools. There is a section for those especially interested in handicapped children. It can be ordered from Oryx Press, 2214 N. Central Avenue, Suite 103, Phoenix, Arizona 85004 (602) 254-6156. The subscription costs $75.00 per year plus First Class postage and handling of $9.50.

FEDERAL SUPPORT FOR ADULT EDUCATION: DIRECTORY OF PROGRAMS AND SERVICES. Prepared by the Adult Education Association of the U.S.A. London: The Macmillan Co.

FOUNDATIONS, GRANTS AND FUND RAISING, SELECTED BIBLIOGRAPHY. Charlotte Georgi, the chief librarian of the UCLA Management Library, has prepared a useful non-annotated listing of almost 300 publications which might interest fund raisers. It is divided into 14 sections as: "Fund Raising", "Grants and Grant Proposals", etc. Most of the books are recent publications. Order from GSM Publications Service, Graduate School of Management, University of California, Los Angeles, California 90024, (213) 825-6476. Marcell Fortier. The 67 page booklet costs $5.00 (plus tax for California residents).

GUIDE TO FEDERAL FUNDING SOURCES FOR PHYSICAL EDUCATION, RECREATION, OUTDOOR EDUCATION, SPORTS, AND RELATED PROGRAMS INVOLVING HANDICAPPED PERSONS. This is compiled by the American Alliance for Health, Physical Education, and Recreation under a contract from the Office for handicapped Individuals, Office of Human Development, U.S. Dept. of HHS.

GRANT WRITER'S GUIDE FOR APPLICATION AND MANAGEMENT OF FEDERAL PROPOSALS, Publication #502. National Association of State Directors of Special Education, 610-E, 1201 16th Street, N.W., Washington, D.C. 20036, (202) 833-4193. (12.50)

GRANTSMANSHIP TRAINING PROGRAM, THE is a way to understand the fluctuations and complexities of public and foundation funding. It is a way to develop or increase the effectiveness of resource development and proposal writing skills, thereby enhancing the potential for financial support. The actual Training Program is an intensive, one-week small group workshop. With no more than 22 students in a class, emphasis is on developing an individual's skills, not just handing out information. The focus is on each person's program ideas, funding needs, budget preparation, organizational credibility, and literature of participants are critically analyzed and refined. Cost is $295.00 and includes services which extend beyond the week of training. Proposals can be sent to advisors to be critiqued, participants can use the center's library. West Olympic Blvd., Los Angeles, California 90015, (213) 485-9094.

HERITAGE CONSERVATION & RECREATION, Division of State Programs, Dept. of the Interior, Pension Bldg., Washington, D.C. 20243, (202) 343-7801.

HERITAGE CONSERVATION & RECREATION, Urban Programs, 440 "G" Street, N.W., Washington, D.C. 20243, (202) 343-5971.

INFORMATION AND RESEARCH UTILIZATION CENTER (IRUC), American Alliance for Health, Physical Education, Recreational Dance (AAHPERD), 1900 Association Drive, Reston, VA 22091, (703) 476-4300. In 1972 the American Alliance for Health, Physical Education and Recreation received a grant from the Bureau of Education for the Handicapped, Dept. of Health, Education, and Welfare, to develop the Information and Research Utilization Center (IRUC). IRUC was funded as a demonstration project to collect, review, interpret, evaluate, catalog, package and repackage, and disseminate information about a wide variety of materials dealing with physical education, recreation, and related activities involving disabled persons. Since July of 1976, IRUC has functioned as a self-supporting information center within the Alliance's Unit on Programs for the Handicapped.

LOUIS BRAILLE FOUNDATION FOR BLIND MUSICIANS, 215 Park Avenue South, New York, NY 10003. This foundation provides vocational training assistance, counseling, and job placement to talented blind musicians. It provides scholarships to supplement other resources, and also provides musical instruments, special equipment, and braille transcriptions of music. The LFB Arts Bureau obtains paid engagements, sponsors concerts, and provides publicity services.

MEDIA SERVICES (DIVISION OF), Special Education & Rehabilitation Services, Dept. of Education, Washington, D.C. 20202. Contact Person: Malcolm Norwood, (202) 472-4640. To maintain a free loan service of captioned films and instructional media for the educational, cultural, and vocational enrichment of the deaf. Provide for acquisition and distribution of media materials and equipment; provide contracts and grants for research into the use of media, and train teachers, parents, and others in media utilization. Examples of Funded Projects: Fiscal year 1979 awards and continuation supported 27 projects covering a broad area of applicatrions. Ten of the projects involved technological innovations supporting media utilization. There were two or more projects in the following areas: the use of media to increase "public awareness", utilization of media to train school personnel, utilization of media in parent education, communication systems development, curriculum adaptations utilizing media, and researching into specific uses of media.

MILLIONS FOR THE ARTS lists all of the governmental authorities on funding. Includes an update of the most recent funding resources within the government. Published by the Washington International Arts Letter, P.O. Box 9005, Washington, D.C. 20003. ($20.00)

NATIONAL ASSOCIATION FOR MUSIC THERAPY (NAMT), 901 Kentucky, Suite 206, P.O. Box 610, Lawrence, Kansas 66044, (913) 842-1909.

NATIONAL CAPTIONING INSTITUTE, INC., 5203 Leesburg Pike, Suite 1500, Falls Church, VA 22041, (703) 998-2400 (Voice) and (703) 820-2230 (TTY). This non-profit organization captions television programs for broadcast on PBS and commercial networks, thus bringing TV to the deaf and hard of hearing. Closed captions are seen only through specially adapted televisions. The necessary equipment is available through Sears, Roebuck and Company.

NATIONAL COUNCIL FOR THERAPY AND REHABILITATION THROUGH HORTICULTURE (NCTRH), Mount Vernon, VA 22121.

NATIONAL COMMITTEE/ARTS FOR THE HANDICAPPED (NCAH), Suite 218, 1825 Connecticut Ave., N.W., Washington, D.C. 20009, (202) 332-6960. This organization is an educational affiliate for the Kennedy Center for the Performing Arts. The committee has a mandate to coordinate the national development of arts programs for handicapped children and youth. The National Committee fosters the growth of arts programs for handicapped children and youth through the following major implementation strategies: (1) VERY SPECIAL ARTS FESTIVALS: Very Special Arts Festivals are a demonstration and celebration of the artistic abilities and skills of handicapped people. NCAH provides accreditation and support as well as technical assistance to an ever-increasing number of Very Special Arts Festival Program sites throughout the nation. (2) MODEL SITE PROGRAM: NCAH identifies and accredits model arts programs which serve as national demonstration centers providing technical assistance to arts educators, special education instructors, administrators, parents, cultural leaders, and program directors. (3) SPECIAL PROJECTS: The NCAH Special Project Program provides funding for the development of unique and innovative curriculum materials, research projects, in-service and pre-service teacher training programs, and signficant arts related projects. (4) INFORMATION AND RESOURCES SERVICES: NCAH serves as a clearing house for the identification, development, and dissemination of information regarding arts programs for the handicapped. A network of regional arts rescurce and information centers (AHRIN) has been established. (5) RESEARCH: Through funding from the Office of Special Education (Bureau of Education for the Handicapped), Division of Innovation and Development, NCAH has conceptu- alized and completed one major research project and begun another designed to measure the impact of the arts on the development of learning skills of handicapped children. Another project involves the development of a Model Program of Arts for the Severely and Profoundly Handicapped. (6) TRAINING AND TECHNICAL ASSISTANCE SYSTEM: Grant support from the Bureau of Education for the Handicapped, Division of Personnel Preparation provides support for development of a national training model. NCAH staff and project personnel have enhanced the growth of the model by providing regular technical assistance to arts and educational organizations and agencies.

NATIONAL DIRECTORY OF ARTS SUPPORT BY PRIVATE FOUNDATIONS. Volume III, lists over 1200 foundation addresses, officers, typical grants and fields in which they operate. Order from Washington International Arts Letter, P.O. Box 9005, Washington, D.C. 20003. ($55)

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES, NATIONAL ENDOWMENT FOR THE ARTS.

Challenge Grants. To enable cultural organizations and institutions to increase the levels of continuing support and to increase the range of contributors to the programs of such organizations or institutions; to provide administrative and management improvements for cultural organizations and institutions, particularly in the field of long-range financial planning; to enable cultural organizations and institutions to increase audience participation and appreciation of programs sponsored by such organizations and institutions; to stimulate greater cooperation among cultural organizations and institutions especially designed to better serve the communities in which such organizations or institutions are located; and to foster greater citizen involvement in planning the cultural development of a community. Challenge Grants Coordinator, National Endowment for the Arts, 2401 "E" Street, N.W., Washington, D.C. 20506 (202) 632-4783.

Promotion of the Arts--Design Arts. To provide grants for projects, including research, professional education, public awareness in architecture,

280

landscape architecture, urban, interior, fashion, industrial, and environmental design. The program attempts to encourage creativity and to make the public aware of the benefits of good design. Programs for the Handicapped can benefit from this grant program as some funded projects focus on barrier free and accessible design. A review of grants made since 1978 revealed that 13 projects were funded which involved barrier free design or design as it relates to living or the arts for handicapped people. Director, Design Arts Program, National Endowment for the Arts, 2401, "E" Street, N.W., Washington, D.C. 20506, (202) 634-4276.

Promotion of the Arts--Expansion Arts. To provide grants to professionlly directed, community-based arts organizations involved with urban, suburban, and rural communities. Particular attention is given to those organizations which serve citizens, including ethnic minorities, whose cultural needs are not met by the major arts institutions. Arts organizations that work with the handicapped have been funded under this program. The grants may be used for the following kinds of projects: professional instruction and training in the arts, arts exposure, the promotion of cross-cultural exchange, and the creation of new ways to assimilate new forms with established forms. There are no funds available for construction of facilities or for assistance to individuals. Theatre Unlimited in New York is teaching drama to handicapped individuals under this program, and Creative Growth in California is teaching the major art forms in a project involving handicapped individuals. Director, Expansion Arts Program, National Endowment for the Arts, 2401, "E" Street, N.W., Washington, D.C. 20506, (202 634-6010.

Promotion of the Arts--Inter-Arts. To provide grants for a limited number of special projects which do not fit other Endowment program guidelines, or projects which involve two or more art forms or program areas. Handicapped related projects are funded under this program, particularly where other programs are inappropriate. Grants may be used for projects which involve two or more art forms or program areas which meet professional standards, have potential national or regional significance, or are justifiable on the basis of geographic isolation from other quality arts activity. Programs providing training and workshops in the area of arts and the handicapped have been funded under this program. Opportunity Resources for the Arts, Inc., in New York conducted four one-day seminars with vocational rehabilitation counselors to provide them with knowledge of employment opportunities for the handicapped in the arts. The Department of Cultural Resources in North Carolina also conducted workshops and training sessions to initiate and strengthen the involvement of handicapped people in arts. Director, Office of Special Projects, National Endowment for the Arts, 2401 "E" Street, N.W., Washington, D.C. 20506, (202) 634-6020.

Promotion of the Arts--Museums. To provide grants in support of American museums' essential activities. Access to the arts for handicapped citizens is one such essential activity. Grants may be used for mounting special exhibitions, utilization of collections, visiting specialists, conservation, training museum professionals, and renovation (climate control, security, storage), museum education, purchase of works by living American artists, or for cataloging. There are no funds for construction of facilities or for general operating costs. Several museum projects focusing on the special needs of the handicapped have been funded under this program. The projects include features such as large labels, casettes, interpreters for the deaf, large type, braille, barrier free design within the museum, tactile experiences and touch tours, and all kinds of workshops. The Art Institute of Chicago, the Museum of Fine Arts in Boston, the Museum of Modern Arts in New York, the Carnegie Institute Museum of Art in Pittsburgh, and others have developed such projects. Director, Museum Program, National Endowment for the Arts, 2401 "E" Street, N.W., Washington, D.C., 20506, (202) 634-6154.

Promotion of the Arts Programs. This is a brief description for seven programs which provide grants and/or support for the promotion of the arts in America:

45.002 - Promotion of the Arts--Dance
45.003 - Promotion of the Arts--Education
45.004 - Promotion of the Arts--Literature
45.005 - Promotion of the Arts--Music
45.006 - Promotion of the Arts--Media Arts: Films/Radio/TV
45.008 - Promotion of the Arts--Theatre
45.009 - Promotion of the Arts--Visual Arts

Restrictions for the use of funds vary according to program. Generally, funds may be used for the advancement of organizations devoted to the development of high quality arts programs in America, and to support individuals with exceptional talent through fellowships and placement in schools or other programs. There are no funds for rehabilitation or construction of facilities. Director, Office for Special Constituencies, National Endowment for the Arts, 2401 "E" Street, Washington, D.C., 20007, (202) 634-4284.

Promotion of the Humanities Program. This is a brief description of eight programs which provide grants and/or support for the promotion of the humanities in America. Several of these programs have funded handicapped related projects. More detailed information appears in the program descriptions in the Catalog of Federal Domestic Assistance. Recording for the Blind, Inc., is developing a bibliographic system, including all taped books available nationwide; the Senior Centers Humanities Program has developed materials specially adapted for low vision individuals; the Churchill School (New York) project is developing a pilot interdisciplinary humanities curriculum for learning disabled children; and the Pierce County Library (Washington) is implementing a humanities program for senior citizens including those in nursing homes and shut-ins. Program Development, Division of Special Programs, National Endowment for the Humanities, Washington, D.C., 20506, (202) 724-0398.

NATIONAL LIBRARY SERVICE FOR THE BLIND AND PHYSICALLY HANDICAPPED, Frank Kurt Cylke, Director, Library of Congress, 1291 Taylor Street, N.W., Washington, D.C. 20542, (202) 882-5500, FTS 287-5100. Braille talking book materials, playback equipment, and accessories are loaned to the handicapped making popular print materials available to them. The NLS Reference Section provides circulars and bibliographies in specific areas such as recreation for the handicapped and travel services for the handicapped. The NLS Music Section provides music materials in braille, large print, and recorded format.

NATIONAL THERAPEUTIC RECREATION SOCIETY (NTRS), 1601 North Ken Street, Arlington, VA 22209, (703) 525-0606.

OFFICE FOR SPECIAL CONSTITUENCIES, National Endowment for the Arts, 2401 "E" Street, N.W., Washington, D.C. 20007, (202) 634-4284. This office is an advocacy office which works to make the arts more accessible to handicapped people, older adults, veterans, people in hospitals, nursing homes, mental institutions, and prisons. It provides information and technical assistance to artists, art organizations, and consumers concerning accessible art programs. By means of cooperative agreements with other Federal agencies, the office works to educate administrators and professionals who serve special constituencies about the benefits or arts programming for their respective constituents. Through the Endowment's programs, the office supports model projects that demonstrate innovative ways to make the arts accessible to special constitutencies. Further, grantees are given assistance with Federal regulations that concern special constituencies, including the Endowment's 504 regulations.

PROPOSAL WRITER'S HANDBOOK, A STEP-BY-STEP PROCESS, Publication #501. This is a training manual. Its objective is to help you plan, organize and write a conceptually sound proposal that will increase your potential for being funded. National Association of State Directors of Special Education, 610-E, 1201 16th Street, N.W., Washington, D.C. 20036, (202) 883-4193. Cost is $2.50 each, prepaid, to cover postage and handling.

RESOURCE GUIDE-RECREATION AND LEISURE FOR HANDICAPPED INDIVIDUALS. Information Resources, Funding Guide, Publications Available from Federal Sources. Available from: U.S. Dept. of HHS, Office of Human Development Services, Office for Handicapped Individuals. DHHS Publication # (OHDS) 79-22004, 1979.

UNDERSTANDING GRANT MAKING FOUNDATIONS: A LEARNING PACKAGE FOR SELF-STUDY, Publication #503. National Association of State Directors of Special Education, 610-E, 1201 16th Street, N.W., Washington, D.C. 20036, (202) 833-4193. ($2.50)

WASHINGTON INTERNATIONAL ARTS LETTER, THE (founded 1962) covers the practical aspects of grants and other forms of assistance to the arts and humanities and cites names and addresses of those who are active in these fields and their patronage. Full attention is given to the workings of the National Foundation of the Arts and the Humanities, the U.S. Office of Education, Department of Commerce, General Services Administration, P.O. Box 39008, Washington, D.C. 20016, (212) 686-1365. Year's subscription $19.50 for individuals and $38.00 for institutions.

FEDERAL ASSISTANCE FOR PROGRAMS SERVING THE HANDICAPPED

This section includes listings of federal agencies which provide funding for programs for the handicapped. It is suggested to write to those agencies you feel would be most appropriate and ask specifically what type of programs they fund, to be placed on their mailing list, and to request a publications list if available. For further information on federal funding sources, consult the bibliography section of this manual.

13.645 (A)
Frank Ferro, Associate Chief
Children's Bureau
Administration for Children, Youth, and Families, OHDS, HHS
P.O. Box 1182
Washington, DC 20013
(202) 755-7418

OLD - 13.649 (A)
NEW - 84.130
Director, Division of Resource Management
Rehabilitation Services Administration
Office of Special Education and Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 245-0546 (Allan Claybrook)

OLD - 13.651 (A)
NEW - 84.131
Director, Office of Program Operations
Rehabilitation Services Administration
Office of Special Education and Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 245-0212 (Frederick Sachs)

13.714 (A)
Mildred Tyssowski
Director, Program Operations
Health Care Financing Administration
Department of Health and Human Services
6401 Security Blvd.
Baltimore, MD 21235
(301) 594-9000

B-17
Office of Child Health
Office of Special Programs
Rm 4049 North Building
Health Care Financing Administration, HHS
Washington, DC 20201
(202) 472-4904

13.808 (A)
James Miskel
Social Security Administration
Office of Family Assistance
Department of Health & Human Services
B404 Trans Point Building
Washington, DC 20024
(202) 245-2000

14.218 (A)
Community Planning and Development
451 7th Street, S.W.
Washington, DC 20410
(202) 755-6587

17.232 (A)(B)
Director
Office of Research and Development, (ETA)
Department of Labor
Washington, DC 20213
(202) 376-7335
Contact: Robert Manifold
(202) 376-7255

20.205 (A,B)
Federal Highway Administrator
Federal Highway Administration
Washington, DC 20590
(202) 426-0650

64.014 (A)
Assistant Chief Medical Director for Extended Care (182)
Veterans Administration
Washington, DC 20420
State Home Program Coordinator
(202) 389-3679

64.015 (A)
Assistance Chief Medical Director for Extended Care, (182)
Veterans Administration
Washington, DC 20420
State Home Care Program Coordinator
(202) 389-3679

64.016 (A)
Assistant Chief Medical Director for Extended Care, (182)
Veterans Administration
Washington, DC 20420
State Home Program Coordinator
(202) 389-3679

13.231 (B)
John J. Hutchings, M.D.
Office for Maternal and Child Health
Bureau of Community Health Service Administration
Department of Health and Human Services
5600 Fishers Lane
Rockville, MD 20857
(301) 443-2190

13.233 (B)
John J. Hutchings, M.D.
Office for Maternal and Child Health, BCHS
Health Services Administration, HHS
5600 Fishers Lane
Rockville, MD 20857
(301) 443-2340

13.242 (B)
Dr. Louis Wienckowski, Director
Division of Extramural Research Programs
(Behavioral Sciences, Clinical, Applied, and Psychopharacologic Research and Small Grants)
(301) 443-3563
Dr. Juan Ramos, Director
Division of Special Mental Health Programs
(Aging Crime and Delinquency, Minority Group programs, National Center for the Prevention and Control of Rape, Metropolitan Problems)
(301) 443-3533
Dr. Steven Sharfstein, Director
Division of Mental Health Service Programs
(Service Development)
(301) 443-3606

(Cont'd on next page)

Dr. Darrell A. Regier, Director
Division of Biometry and Epidemiology
(Epidemiologic Research)
(301) 433-3685
(Use same 7-digit number for FTS)
National Institute of Mental Health
5600 Fishers Lane
Rockville, MD 20857

13.244 (B)
Dr. William H. Denham, Director
Divison of Manpower and Training Programs
(Psychiatry, Psychology, Social Work,
Psychiatric Nursing, Paraprofessional,
State Manpower, Research and Demonstration)
(301) 443-4257
Dr. Juan Ramos, Director
Division of Special Mental Health Programs
(Minority Groups Mental Health Programs,
Crime and Delinquency, Aging,
Metropolitan Problems, Prevention and
Control of Rape)
(301)443-3533
Dr. Steven Sharfstein, Director
Division of Mental Health Service Programs
(Service Development)
(301) 443-3606
Dr. Darrell A. Regier, Director
Division of Biometry and Epidemiology
(Epidemiology)
(301)443-3648
(Use same 7-digit number for FTS)
National Institute of Mental Health
5600 Fishers Lane
Rockville, MD 20857

13.262 (B)
Joseph West
Procurement and Grants Management Branch
OAMS Center for Disease Control
National Institute for Occupational Safety
and Health
Department of Health and Human Services
5600 Fishers Lane
Room 8-35, Parklawn Bldg.
Rockville, MD 20857
(301) 443-3122

13.263 (B)
Joseph West
Procurement and Grants Management Branch
OAMS Center for Disease Control
National Institute for Occupational Safety
and Health
Department of Health and Human Services
5600 Fishers Lane
Rockville, MD 20857
(301) 443-3122

13.268 (B)
Dr. William H. Foege
Director, Center for Disease Control, PHS,
HHS
1600 Clifton Road, N.E.
Atlanta, Georgia 30333
(404) 329-3291

13.281 (B)
Dr. Louis Wienckowski
Director of Extramural Research Programs
National Institute of Mental Health
5600 Fishers Lane
Rockville, MD 20857
(301) 443-4347

13.282 (B)
National Institute of Mental Health
Dr. William Denham, Director
Division of Manpower and Training Programs
(301) 443-4275
Dr. Juan Ramos, Director
Division of Special Mental Health Programs
(301) 443-3533
Dr. Steven Sharfstein, Director
Division of Mental Health Service Programs
(301) 443-3606
Dr. Darrell A. Regier, Acting Director
Division of Biometry and Epidemiology

13.295 (B)
Dr. Steven Sharfstein
Director, Division of Mental Health
Service Programs
National Institute of Mental Health
Alcohol, Drug Abuse and Mental Health
Administration
5600 Fishers Lane
Rockville, MD 20857
(301) 443-3606 (Use same 7-digit number
for FTS)

13.296 (B)
Vince Hutchins, M.D.
Associate Bureau Director for Maternal
and Child Health
Bureau of Community Health Services
5600 Fishers Lane
Rockville, MD 20857
(301) 443-2170

13.888 (B)
Harold Dame
Home Health Care Administrator
Bureau of Community Health Services
Health Services Administration
Department of Health and Human Services
Room 7A-42, Parklawn Building
5600 Fishers Lane
Rockville, MD 20857
(301) 443-2270

13.890 (B)
Audrey F. Manley, M.D.
Division of Clinical Services
Bureau of Community Health Services
Health Services Administration, PHS
Department of Health and Human Services
5600 Fishers Lane
Rockville, MD 20857
(301) 443-1080

13.965 (B)
Director
Regional Commissions Health Programs
Health Services Administration
Bureau of Community Health Services
Rm 7A-55, Parklawn Building
5600 Fishers Lane
Rockville, MD 20857
(301) 443-5033 (William S. Beacham)

OLD - 13.443 (B)
NEW - 84.023

For Research:
Dr. Max Mueller
Research Project Branch
Division of Innovation and Development
Office of Special Education and
Rehabilitative Services
Department of Education
400 Maryland Avenue S.W.
Washington, DC 20202
(202) 245-2275

For Model Programs:
Jane Case Williams
Program Development Branch
Division of Innovation and Development
Office of Special Education and
Rehabilitative Services
Department of Education
400 Maryland Avenue
Washington, DC 20202
(202) 245-9722

OLD - 13.444 (B)
NEW - 84.024
Jane DeWeerd
Program Development Branch
Division of Innovation and Development
Office of Special Education and
Rehabilitative Services
Department of Education
400 Maryland Avenue
Washington, DC 20202
(202) 245-9722

OLD - 13.445 (B)
NEW - 84.025
Robert Dantona, Coordinator
Centers and Services for Deaf Blind Children
Division of Assistance to States
Office of Special Education and
Rehabilitative Services
Department of Education
400 Maryland Avenue
Washington, DC 20202
(202) 245-8749

OLD - 13.446 (B,C)
NEW - 84.026
Malcolm Norwood
Division of Media Services
Office of Special Education and
Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 472-4640

OLD - 13.450 (B)
NEW - 84.028
Lee Goodman
Division of Media Services
Office of Special Education and
Rehabilitative Services
Department of Education
400 Maryland Avenue S.W.
Washington, DC 20202
(202) 472-1494

OLD - 13.451 (B)
NEW - 84.029
Dr. Jasper Harvey, Director
Division of Personnel Preparation
Office of Special Education and
Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 245-9886

OLD - 13.452 (B)
NEW - 84.030
Harvey Liebergott
Office of Special Education and
Rehabilitative Services
Department of Education
400 Maryland Avenue, S.W.
Washington, DC 20202
(202) 245-9661

OLD - 13.482 (B)
NEW - 84.042
David D. Johnson
Director, Division of Student Services
Office of Postsecondary Education
Department of Education
400 Maryland Avenue, S.W.
Washington, DC 20202
(202) 245-6664

OLD - 13.498 (B)
NEW - 84.052
Howard Hjelm, Director
Division of Research and Demonstration
Office of Vocational and Adult Education
Department of Education
Washington, DC 20202
(202) 245-9634

OLD - 13.557 (B)
NEW - 84.076
Charles I. Griffith, Chief
Community Service and Continuing
Education Branch
Division of Training and Facilities
Office of Postsecondary Education
Department of Education
Washington, DC 20202
(202) 245-9868

OLD - 13.560 (B)
NEW - 84.078
Dr. Joseph Rosenstein
Program Development Branch
Regional Education Programs
Division of Innovation and Development
Office of Special Education and Rehabilitative Services
Department of Education
400 Maryland Avenue
Washington, DC 20202
(202) 245-9722

OLD - 13.564 (B)
NEW - 84.082
Dustin Wilson, Director
Office of Consumer Education
Office of Educational Research and Improvement
Department of Education
Washington, DC 20202
(202) 653-5983

OLD - 13.565 (B)
NEW - 84.083
Women's Educational Equity Act Program
Department of Education
Donohoe Bldg., Room 1105
400 6th Street, S.W.
Washington, DC 20202
(202) 245-2181 (Dr. Leslie R. Wolfe, Director)

OLD - 13.568 (B)
NEW - 84.086
Paul Thompson, Program Officer
Projects for Severely Handicapped Children and Youth
Special Needs Section
Office of Special Education and Rehabilitative Services
Department of Education
Donohoe Bldg., Room 3135
400 Maryland Avenue, S.W.
Washington, DC 20202
(202) 472-2535

13.600 (B)
Administration for Children, Youth, and Families/Head Start
Office of Human Development Services
Department of Health and Human Services
P.O. Box 1182
Washington, DC 20013
(202) 755-7790

13.608 (B)
Grants Coordinator
Research and Evaluation Division
Administration on Children, Youth, and Families
Department of Health and Human Services
P.O. Box 1182
Washington, DC 20013
(202) 755-7755

OLD - 13.626 (B)
NEW - 84.128
Thomas Skelley, Director
Division of Innovation Programs
Rehabilitation Services Administration
Office of Special Education and Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 245-3186

OLD - 13.629 (B)
NEW - 84.129
Harold Shay, Director
Division of Manpower Development
Rehabilitation Services Administration
Office of Special Education and Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 245-0079

13.631 (B)
Evelyn Provitt, Commissioner
Administration on Developmental Disabilities
Office of Human Development Services
Department of Health and Human Services
Washington, DC 20201
(202) 472-6755

13.632 (B)
Evelyn Provitt, Commissioner
Administration on Developmental Disabilities
Office of Human Development Services
Department of Health and Human Services
Washington, DC 20201
(202) 472-6755

13.634 (B)
John Skinner
Office of Research Demonstration and Evaluation
Office of Human Development Services
Department of Health and Human Services
Washington, DC 20201
(202) 472-7225

13.647 (B)
David Fairweather, Director
Division of Research and Demonstration
732 E HHH Bldg
200 Independence Avenue, S.W.
Washington, DC 20201
(202)245-6233
Cross-cutting Projects:
June Zeitlin, Director
Office on Domestic Violence
P.O. Box 1182
Washington, DC 20013
(202) 472-4205

OLD - 13.653 (B)
NEW - 84.132
William J. Bean, Ph.D.
Special Assistant for Independent Living Projects
Rehabilitation Services Administration
Office of Special Education and Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 245-0890

OLD - 13.654 (B) (L)
NEW - 84.133
Margaret Giannini, M.D., Director
National Institute of Handicapped Research
Office of Special Education and Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 245-0565

OLD - 13.680 (B)
NEW - 84.134
Director, Division of Educational Technology
Department of Education
Room 3116 ROB #3
Washington, DC 20202
(202) 245-9228 (Frank Withrow)

13.812 (B)
Thomas Staples
Acting Director of the Family Assistance Staff
SSA Office of Research and Statistics
1875 Connecticut Ave., N.W.
Washington, DC 20009
(202) 673-5747
Henry Brehm
Research and Contracts Staff
SSA-ORS-Meadows East Bldg., Rm. 2E2
6401 Security Blvd.
Baltimore, MD 21207
(301) 594-0473

13.865 (B)
Donald E. Clark, Chief
Office of Grants and Contracts
National Institute of Child Health and Human Development
National Institutes of Health
Bethesda, MD 20014
(301) 496-5001 (Use same 7-digit number for FTS)

OLD - 13.950 (B)
NEW - 84.117
National Institute of Education
1200 19th Street, N.W.
Washington, DC 20208
(202) 254-6140
Contact: Olive Covington, Public Affairs Office

14.203 (B)
Director, Office of Planning and Program Coordination
Community Planning and Development
Department of Housing and Urban Development
451 Seventh Street, S.W.
Washington, DC 20410
(202) 755-6290

14.219 (B)
Community Planning and Development
Department of Housing and Urban Development
451 7th Street, S.W.
Washington, DC 20410

15.400 (B)
Division of State Programs
Heritage Conservation and Recreation Service
Department of the Interior
Pension Building, Rm. 329
Washington, DC 20243
(202) 343-7801

15.417 (B)
Heritage Conservation and Recreation Service
Urban Programs
440 G Street, N.W.
Washington, DC 20243
(202) 343-5971 (Sandy Rives)

17.211 (B)
Director Job Corps
ETA, Department of Labor
601 D Street, N.W.
Washington, DC 20213
(202) 376-6995 (Richard Jaffe)

17.233 (B)
Director, Office of Research and Development, (ETA)
Department of Labor
Washington, DC 20213
(202) 376-7335
Contact: Robert Manifold
(202) 376-7255

17.235 (A,B)
Administrator, Office of National Programs
Employment and Training Administration
Department of Labor
601 D Street, N.W.
Washington, DC 20213
(202) 376-6232 (Paul Mayrand)

17.243 (B)
Administrator, Office of National Programs
Employment and Training Administration
Department of Labor
601 D Street, N.W.
Washington, DC 20213
(202) 376-6225 (Harold Rieve)

20.500 (B)
Office of Transit Assistance
Office of Grants Assistance
Urban Mass Transportation Administration
400 7th Street, S.W.
Washington, DC 20590
(202) 472-6976

47.009 (B)
Dr. Douglas Chapin
Staff Associate
Division of Scientific Personnel Improvement
National Science Foundation
1800 G Street, N.W.
Washington, DC 20550
(202) 282-7754

47.041 (B)
Programs and Resources Officer
Directorate for Engineering and Applied Science
National Science Foundation
1800 G Street, N.W.
Washington, DC 20550
(202) 632-7388

49.002 (B)
Robert N. Smith
Assistance Director for Community Action
1200 19th Street, N.W.
Washington, DC 20506
(202) 254-6110

64.005 (B)
Assistant Chief Medical Director for Extended Care (182)
Veterans Administration
Att.: State Home Program Coordinator
Washington, DC 20420
(202) 389-3679

64.006 (C,L)
Director
Rehabilitation Engineering Research and Development Service (153)
Veterans Administration, Central Office
Washington, DC 20420
(202) 389-2616

72.001 (B)
Director
Older Americans Volunteer Programs
ACTION
ATT: Jack Kenyon
806 Connecticut Avenue, NW
Washington, DC 20525
(202) 254-7310

72.008 (B)
Director
Senior Companion Program
ACTION
ATT: Sue Fahy
806 Connecticut Avenue, NW
Washington, DC 20525
(202) 254-7310

72.010 (B)
Director
Office of Voluntary Citizen Participation
Suite 907
ACTION
806 Connecticut Avenue, N.W.
Washington, DC 20525
(202) 254-7262

81.042 (B)
Weatherization Special Projects Office
Conservation and Solar Applications
Department of Energy
Forrestal Bldg.
Washington, DC 20585

10.410 (F)
Headquarters Office
Administrator
Farmers Home Administration
Department of Agriculture
Washington, DC 20250
(202) 447-7967 (Use same 7-digit number for FTS)

10.415 (F)
Administrator, Farmers Home Administration
Department of Agriculture
Washington, DC 20250
(202) 447-7967 (Use same 7-digit number for FTS)

10.417 (B)(E)
Administrator
Farmers Home Administration
Department of Agriculture
Washington, DC 20250
(202) 447-7967

10.423 (F)
Director
Community Facilities Division
Farmers Home Administration
Department of Agriculture
Washington, DC 20250
(202) 447-7667

OLD - 13.625 (D)
NEW - 84.127
Gerald Green, Director
Division of Social Security Rehabilitation Programs
Rehabilitation Services Administration
Office of Special Education and Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 245-1338

13.773 (C)
Medicare Bureau
Room 700, East High-Rise
Health Care Financing Administration
Baltimore, MD 21235
(301) 594-9000

13.774 (C)
Medicare Bureau
Room 700, East High-Rise
Health Care Financing Administration
Baltimore, MD 21235
(301) 594-9000

13.802 (D)
Office of Information
Room 124, Altmeyer Building
Social Security Administration
Baltimore, MD 21235

13.806 (D)
Office of Information
Room 124, Altmeyer Building
Social Security Administration
6401 Security Boulevard
Baltimore, MD 21235

13.807 (D)
Office of Information
Room 124, Altmeyer Building
Social Security Administration
Baltimore, MD 21235

14.105 (C,F)
For Production Information:
Director, Single Family Development Division
Office of Single Family Housing
Department of Housing and Urban Development
Washington, DC 20410
(202) 755-6720
For Management Information:
Director, Single Family Loan Servicing
Division
Office of Single Family Housing
Department of Housing and Urban Development
Washington, DC 20410
(202) 755-6700

14.138 (C)(F)
Director, Multifamily Development Division
Office of Multifamily Housing Development
Department of Housing and Urban Development
Washington, DC 20410
(202) 755-9280

14.141 (E)
Director, Elderly, Cooperatives and Health
Facilities Division
Office of Multifamily Housing Development
Department of Housing and Urban Development
Washington, DC 20410
(202) 755-6142

14.142 (J)
Director, Title I Insured and 312 Loan
Servicing Division
Office of Single Family Housing
Department of Housing and Urban Development
Washington, DC 20410
(202) 755-6880

14.156 (B,C)
For Existing Housing and Moderate
Rehabilitation
Public Housing and Indian Programs
Department of Housing and Urban
Development
Washington, DC 20410
(202) 755-6522
For New Construction and Substantial
Development
Multifamily Housing
Department of Housing and Urban
Development
Washington, DC 20410
(202) 755-6495

14.157 (E)
Elderly, Cooperative and Health Facilities
Division
Office of Multifamily Housing Development
Department of Housing and Urban
Development
Washington, DC 20410
(202) 755-6142

14.220 (E)
Community Planning and Development
Office of Urban Rehabilitation and
Community Reinvestment
Department of Housing and Urban
Development
451 7th Street, S.W.
Washington, DC 20410
(202) 755-5970 or 5324

15.103 (D)
Division of Social Services
Office of Indian Services
18th and C Streets, N.W.
Washington, DC 20245
(703) 235-2756 (Raymond V. Butler)

17.302 (D)
Office of Workers' Compensation Programs
Division of Longshore and Harbor Workers'
Compensation
Washington, DC 20210
(202) 523-8721 (Neil Montone)

17.307 (D)
Division of Coal Mine Workers Compensation
Office of Workers' Compensation Programs
Employment Standards Administration
Department of Labor
Washington, DC 20210
(202) 523-6692 (James Yocum)

59.021 (R)(F)
Director, Office of Financing
Small Business Administration
1441 L Street, N.W.
Washington, DC 20416
(202) 653-6570

64.002 (C)
Assistant Chief Medical Director for
Extended Care (181)
Department of Medicine and Surgery
Veterans Administration
Washington, DC 20420
Community Nursing Home Care Program
Coordinator
(202) 389-3692

64.100 (C)
Veterans Administration
Washington, DC 20420

64.104 (D)
Veterans Administration
Washington, DC 20420

64.106 (C)
Veterans Administration
Washington, DC 20420

64.109 (D)
Veterans Administration
Washington, DC 20420

64.116 (D)(E)(K)(M)
Veterans Administration
Central Office
Washington, DC 20420

64.118 (E)
Veterans Administration
Washington, DC 20420

64.119 (F)
Veterans Administration
Washington, DC 20420

13.243 (L)
Mr. James Helsing, Director
Office of Communications and Public Affairs
Alcohol, Drug Abuse, and Mental Health
Administration, PHS/HHS
5600 Fishers Lane
Rockville, MD 20857
(301) 443-3783
Dr. Julius Segal, Director
Division of Scientific and Public Information
National Institute of Mental Health
Alcohol, Drug Abuse, and Mental Health
Administration, PHS/HHS
5600 Fishers Lane
Rockville, MD 20857
(301) 443-3600
Ms. Susan Lachter, Director
Office of Communications and Public Affairs
National Institute on Drug Abuse
Alcohol, Drug Abuse, and Mental Health
Administration, PHS/HHS
5600 Fishers Lane
Rockville, MD 20857
(301) 443-1124
Dr. Patricia O'Gorman, Director
Division of Prevention
National Institute on Alcohol Abuse and
Alcoholism
Alcohol, Drug Abuse, and Mental Health
Administration, PHS/HHS
5600 Fishers Lane
Rockville, MD 20857
(301) 443-4733

13.613 (K)(L)
Executive Director
President's Committee on Mental
Retardation
Washington, DC 20201
(202) 245-7634

42.001 (I)
Frank Kurt Cylke, Director
National Library Service for the
Blind and Physically Handicapped
Library of Congress
1291 Taylor Street, N.W.
Washington, DC 20542
(202) 882-5500, FTS 287-5100

43.002 (L)
Technology Transfer Division, Code ET-6
NASA Headquarters
Washington, DC 20546

B-4
Architectural and Transportation
Barriers Compliance Board
Washington, DC 20201
(202) 245-1591

B-20
Office of Special Concerns
Office for Civil Rights
Department of Education
330 C Street, S.W.
Room 5116 Switzer Bldg.
Washington, DC 20202
(202) 245-0015

13.675 (N)
Office of Public Affairs
Office for Civil Rights
Headquarters 5414 HHS-N
330 Independence Ave., S.W.
Washington, DC 20201
(202) 245-5028

Director
Office for Civil Rights
Office of the Secretary
Department of Health and Human Services
Washington, DC 20201
(202) 245-6403

29.001 (L)(N)
Commission on Civil Rights
1121 Vermont Avenue, N.W.
Washington, DC 20425
(202) 254-6506 (Ron Pizza)
TTY phone (202) 376-2683 for (deaf/hearing
impaired persons)

16.101 (J)
Chief, Federal Enforcement Section
Civil Rights Division
Department of Justice
Washington, DC 20530
(202) 633-3831

17.301 (L)(N)
Weldon Rougeau
Director, Office of Federal Contract
Compliance Programs
Employment Standards Administration
Department of Labor
Washington, DC 20210
(202) 523-9475

53.001 (K)(L)
Bernard Posner
Executive Director
President's Committee on Employment of
the Handicapped
Washington, DC 20210
(202) 653-5067

17.207 (B)(J)(K)
Director, Office of Plans, Policies and Design
United States Employment Service
Employment and Training Administration
Department of Labor
Washington, DC 20213

17.303 (K)(N)
Administrator
Wage and Hour Division, Employment Standards
Administration
Department of Labor
Washington, DC 20210
(202) 523-8305

27.005 (O)
Office of Selective Placement
Office of Affirmative Employment Programs
Office of Personnel Management
Washington, DC 20415
(202) 632-5687
Contact: Mrs. Hedwig Oswald, Director

B-7
U.S. Equal Employment Opportunity Commission
Interagency Committee on Handicapped Employees
2401 E Street, N.W., Att: Bailey's Crossroads
Washington, DC 20506
(703) 756-6040

B-19
U.S. Equal Employment Opportunity Commission
Interagency Committee on Handicapped Employees
2401 E Street, N.W., Att: Bailey's Crossroads
Washington, DC 20506
(703) 756-6040

B-11
Committee for Purchase from the Blind and
Other Severely Handicapped
2009 14th Street North, Suite 610
Arlington, Virginia 22201
(703) 557-1145

B-12
Bureau for Blind and Visually Handicapped
Division of Vending Facilities
Rehabilitation Services Administration
Office of Special Education and
Rehabilitative Services
Department of Education
Washington, DC 20202
(202) 245-0551

17.500 (B)(K)(L)(M)(N)
Assistant Secretary
Occupational Safety and Health
Administration
Department of Labor
Washington, DC 20210
(202) 523-7995

B-18
Office of Handicapped Concerns
Office of the Undersecretary
Department of Education
Room 4145
400 Maryland Avenue, S.W.
Washington, DC 20202
(202) 245-0873

B-16
Office of Independent Living for the
Disabled
Department of Housing and Urban
Development
451 7th Street, S.W.
Room 9106
Washington, DC 20410
(202) 755-7366

B-9
Asst. Secretary for Policy Development
and Research
Department of Housing and Urban
Development
Room 8100
Washington, DC 20410
(202) 755-5600

13.676 (H)
Chief, Division of Realty, Office
Of Real Property
Office of Facilities Engineering,
Office of the Secretary
Department of Health and Human Services
Washington, DC 20201
(202) 472-4763 (Glynn D. Corry)

39.002 (H)
Assistant Commissioner
Office of Real Property
Federal Property Resource Service
General Services Administration
Washington, DC 20406
(202) 557-1619

39.003 (H)
Director, Donation Division
Federal Property Resources Service
General Services Administration
Washington, DC 20406
(202) 557-0307
Information concerning the designation of Service Educational Activities can be obtained from the Assistant Secretary of Defense (Manpower, Reserve Affairs and Logistics), Washington, DC 20301.

12.500 (J)
Secretary
Board of Commissioners
U.S. Soldiers' and Airmen's Home
Washington, DC 20317
(202)726-9100

64.007 (J)
Assistant Chief Medical Director for
Professional Services (117)
Veterans Administration
Washington, DC 20420
(202) 389-2510

64.008 (J)
Assistant Chief Medical Director for
Extended Care (181)
Domiciliary Care Program Coordinator
Veterans Administration
Washington, DC 20420
(202) 389-3692

64.009 (J)
Chief Medical Director
Department of Medicine and Surgery
Veterans Administration
Washington, DC 20420
(202) 389-2596

64.010 (J)
Assistant Chief Medical Director for
Extended Care (181)
VA Nursing Home Care Program Coordinator
Veterans Administration
Washington, DC 20420
(202) 389-3692

64.011 (J)
Chief Medical Director
Department of Medicine and Surgery
Veterans Administration
Washington, DC 20420
(202) 389-2596

64.013 (H)
Assistant Chief Medical Director for
Professional Services (121)
Veterans Administration Central Office
Washington, DC 20420
(202) 389-3517

64.022 (J)
Assistant Chief Medical Director for
Extended Care (181)
Hospital Based Home Care Program
Coordinator
Veterans Administration
Washington, DC 20420
(202) 389-3692

FOOD STAMPS 10.551
Deputy Administrator
Family Nutrition Programs
Food and Nutrition Service
U.S. Department of Agriculture
Washington, DC 20250
(202) 447-8982

FOOD DISTRIBUTION 10.550
Darrel Gray, Director
Food Distribution Division
Food and Nutrition Service
U.S. Department of Agriculture
Washington, DC 20250
(202) 447-8371

SPECIAL MILK PROGRAM FOR CHILDREN (SCHOOL MILK PROGRAM) 10.556
Director, Margaret Glavin
School Programs Division
Food and Nutrition Service
Department of Agriculture
Washington, DC 20250
(202) 447-8130

SPECIAL SUPPLEMENTAL FOOD PROGRAM FOR WOMEN, INFANTS AND CHILDREN 10.557
Director
Food and Nutrition Service
Department of Agriculture
Washington, DC 20250
(202) 447-8206

CHILD CARE FOOD PROGRAM 10.558
Jordan Benderley, Director
Child Care and Summer Programs Division
Food and Nutrition Service
Department of Agriculture
Washington, DC 20250
(202) 447-8211

SUMMER FOOD SERVICE PROGRAM FOR CHILDREN 10.559
Director, Child Care and Summer Programs Division
Food and Nutrition Service
Department of Agriculture
Washington, DC 20250
(202) 447-8211

SOCIAL SECURITY-RETIREMENT INSURANCE 13.803
Office of Information
Room 124, Altmeyer Bldg.
Social Security Administration
Baltimore, Maryland 21235

SOCIAL SECURITY-SURVIVORS INSURANCE 13.805
Office of Information
Room 124, Altmeyer Bldg.
Social Security Administration
Baltimore, Maryland 21235
(301) 594-1900

RENT SUPPLEMENTS-RENTAL HOUSING FOR LOWER INCOME FAMILIES 14.149
Director, Office of Multifamily Housing Management and Occupancy
Department of Housing and Urban Development
Washington, DC 20401
(202) 755-5866

CHILD DEVELOPMENT-CHILD ABUSE AND NEGLECT PREVENTION AND TREATMENT 13.628
Director, National Center on Child Abuse and Neglect
Children's Bureau
P.O. Box 1182
Washington, DC 20013
(202) 755-0591

PENSION TO VETERANS' WIDOWS OR WIDOWERS AND CHILDREN 64.105
Veterans Administration
Washington, DC 20420

LIFE INSURANCE FOR VETERANS 64.103
Veterans Administration Center
P.O. Box 8079
Philadelphia, PA 19101

VETERANS INFORMATION AND ASSISTANCE 64.115
Veterans Administration
Washington, DC 20420

DEPENDENTS EDUCATIONAL ASSISTANCE 64.117
Veterans Administration
Washington, DC 20420

SOCIAL SECURITY-SPECIAL BENEFITS FOR PERSONS AGED 72 AND OVER 13.804
Office of Information
Room 124, Altmeyer Building
Social Security Administration
Baltimore, Maryland 21235
(301) 594-1900

UTAH FOUNDATIONS

This section lists the major private foundations (9) located in Utah. It lists: (1) The contact person; (2) The name of foundation; (3) The address; and (4) The assets.

Requirements for proposals vary -- some require submitting a more formal proposal, where others require a simple one page request. More detailed information on these foundations can be obtained through a number of resources:

(1) Probably one of the best sources is your public library. Many libraries maintain IRS public records that can be very useful in determining who is on the boards, projects supported by the foundation, amounts awarded. The 990-AR is the IRS document that foundations are required to submit and contains this information. The Salt Lake Public Library (209 East 500 South, Salt Lake City, Utah 84111) is a regional center for the Foundation Center and also contains a special section on sources and reference materials on grant writing.

(2) The Foundation Center
888 Seventh Avenue
New York, NY 10106
(211) 975-1120

Washington DC Office
1001 Connecticut Avenue, N.W., Suite 938
Washington, D.C. 20036
(201) 331-1400

Cleveland Office
739 National City Bank Bldg.
Cleveland, OH 44114
(216) 861-1933

San Francisco Office
312 Sutter Street
San Fransciso, CA 94108
(415) 397-0902

(3) Foundation Research Service (FRS)
Douglas M. Lawson Associates, Inc.
39 East 51st Street
New York, NY 10022
(212) 759-5660

Publishes annually THE FOUNDATION 500, a research guide which lists where (50 States, D.C., and international) and in what subject areas (67 subject areas including "handicapped") the 500 leading foundations in the U.S. made their grants in the last tax year of record. THE FOUNDATION 500, which costs $40.00, lists all grants of $1,000.00 or more. The DATA FILES contain all information in the foundations' 990-AR, plus biographical data on foundation trustees.

The Lawson Associates Fund Raising Course is conducted in cities throughout the country regularly. A cost of $200.00 for individual registrants, or $400.00 for organizational registrants (up to 5 participants), the course is offered to all purchasers in both self-study cassette and two day on-site workshop formats. It covers many aspects of private sector fund raising.

(4) Taft Corporation
1000 Vermont Avenue, N.W., Suite 600
Washington, D.C. 20005
(202) 347-0788 Toll Free Number: (800) 424-9477

A provider of information on grant opportunities. Publications include: NATIONAL FOUNDATION REPORTER and nine REGIONAL FONDATIONS REPORTERS, which profile major foundations, including history, policy, and sample grants; NEWS MONITOR OF PHILANTHROPY, which contains current information on foundation grants; TRUSTEES OF WEALTH, which gives biographical data on philanthropic decision makers; and the TAFT CORPORATE FOUNDATION DIRECTORY, which contains nearly 300 detailed reports on the nation's top corporate foundations and a number of titles on grantsmanship. Different pricing schedules for various product packages. Contact the Taft Corporation for details.

UTAH FOUNDATIONS

Anderson Family Assoc. Inc., Alvin S.
c/o Alvin Anderson
2494 E. 4340 South
Salt Lake City, UT 84117
Contact: Alvin S. Anderson, President
Assets: $274

Bamberger Charitable Trust, Eleanor F.
c/o William H. Olwell
1401 Walker Building
Salt Lake City,UT 84111
Contact: William H. Olwell, TTEE
Assets: $26,512

Bamberger Memorial Foundation, Ruth Eleanor
and John Ernest
1401 Walker Bank Building
Salt Lake City, UT 84111
Contact: William H. Olwell, Sec.
Assets: $2,480,216

Bamberger-Allen Health and Educational Fdn.
163 South Main Street
Salt Lake City, UT 84111
Contact: Joseph E. Bernolfo, Jr., V-P
Assets: $273,434

Battson Foundation, Edwin & Leah
c/o Roland R. Wright, TTEE
351 South State Street
Salt Lake City, UT 84111
Contact: Roland R. Wright, TTEE
Assets: $222,576

Beam Educational Fund, Hosephine
c/o Zions First Natl Bank Trustee
One Main Street
Salt Lake City, UT 84111
Contact: Zions First National Bank, TTEE
Assets: $392,050

Beesley Char Fdn, John O & Effie
P.O. Box 30169
Salt Lake City, UT 84142
Contact: John O. Beesley, TTEE
Assets: $72,826

Benevolent Tr Fund of BPOE #85
4851 Atwood Blvd.
Murray, UT 84107
Contact: J.W. Birkinshaw, Chm.
Assets: $81,736

Browning Char. Fdn., Val A.
P.O. Box 9936
Trust Dept. First Security Bank of Utah
Ogden, UT 84409
Contact: Val A. Browning, Chm.
Assets: $410,355

Buehner Foundation, Paul
5200 South Main Street
Murray, UT 84107
Contact: Paul W. Buehner, Pres.
Assets: $313,753

Burton Foundation, Edward L.
1003 Kearns Building
Salt Lake City, UT 84101
Contact: Robert H. Burton, TTEE
Assets: $193.099

Callister Foundation Inc., Louise E.
2005 So. 300 West
Salt Lake City, UT 84115
Contact: Mary B. Callister, Pres.
Assets: $1,246,557

Carleson Benefit Trust
c/o Zions First National Bank
Salt Lake City, UT 84111
Contact: Zions First Nat'l Bank, Trustee
Assets: $229,144

Carter Foundation Inc., Robert S.
2191 South 300 West #200
Salt Lake City, UT 84121
Contact: Robert S. Carter, Pres.
Assets: $69,205

Castle Fdn., Olive B.
c/o Continental Bank & Trust Co.
Box 1770
Salt Lake City, UT 84110
Contact: Gilbert M. Bean, Trust Officer
Assets: $982,263

Charles J. & Inez Cortez Trus Cott
Foundation
c/o Commercial Security Bank Trustee
P.O. Box 9160
Ogden, UT 84409
Contact: Commercial Security Bank TTEE
Assets: $34,281

Chrsitensen Family Foundation, A. Lee
1572 Orchard Drive
Salt Lake City, UT 84101
Contact: A. Lee Christensen, Pres.
Assets: $902,174

Church Development Trust
3461 East 7590 South
Salt Lake City, UT 81121
Contact: Clyde Benton, TTEE
Assets: $68,274

Clayton Foundation, C. Comstock
c/o Calvin A. Behle
79 South State Street, Suite 200
Salt Lake City, UT 84111
Contact: Calvin A. Behle, Chm.
Assets: $363,529

Dee Fdn, Lawrence T. & Janet T.
Trust Dept First Security Bank
P.O. Box 9936
Ogden, UT 84409
Contact: Thomas D. Dee, II, Chm.
Assets: $1,726,509

Dee Foundation, Annie Taylor
P.O. Box 9936
First Security Bank and Trust
Ogden, UT 84409
Contact: Thomas D. Dee II, Chm.
Assets: $1,254,400

DMSO Foundation of Utah
1847 West 2300 South
Salt Lake City, UT 84119
Contact: Henry D. Moyle, Jr. , Sec.
Assets: $42,152

Doctorman Foundation, Joe
c/o Mrs. Celia Doctorman
220 South Second West
Salt Lake City, UT 84623
Contact: Joe Doctorman, Pres.
Assets: $7,633

Dr. George M. Fister Medical Foundation Inc.
Box 1537
Park City, UT 84060
Assets: $199

Dufton Charitable Trust, Lillian Ethel
P.O. Box 30006
Salt Lake City, UT 84125
Contact: George S. Eccles, Pres.
Assets: $1,563,157

Dulany-Hunter Foundation
c/o Vard L. Openshaw, Agent
755 South 2500 West
Vernal, UT 84078
Contact: S.A. Dulany Hunter, Pres.
Assets: $71,379

Dumke Fdn., Dr. Ezekiel R. & Edna Wattis
c/o Max Lewis
10 West First St., Suite 614
Salt Lake City, UT 84101
Contact: E.R. Dumke, Jr., Pres
Assets: $1,783,625

Eccles Foundation, George S. Eccles and
Dolores Dore
c/o George S. Eccles
P.O. Box 390
Salt Lake City, UT 84110
Contact: George S. Eccles, Pres.
Assets: $1,869.245

Eccles Foundation, Marriner S.
c/o First Security Bank of Utah Na Tr.
P.O. Box 30007
Salt Lake City, UT 84125
Contact: First Security Bank, Trustee
Assets: $8,038,129

Eldred Sunset Manor Foundation Inc.
c/o Kay L. Jacobs
66 South Main
Pleasant Grove, UT 84062
Contact: Verl G. Dixon, Pres.
Assets: $301.482

First Security Foundation
Deseret Building, Room 201
Salt Lake City, UT 84110
Contact: George S. Eccles, Pres.
Assets: $420,881

Flint Foundation, Leland B. & Dora T.
c/o Victor K. Cummings
605 Walker Bank Building
Salt Lake City, UT 84110
Contact: Victor K. Cummings, Mgr.
Assets: $29,976

Fuller Foundation
15 East 4th South Street
Salt Lake City, UT 84111
Contact: Glen E. Fuller, Pres.
Assets: $39,412

Garco Foundation
P.O. Box 30429
Salt Lake City, UT 84125
Contact: J.P. Gibbons, Pres.
Assets: $104,589

Green Charitable Trust A. Edith Dee
Trust Dept. First Security Bank
P.O. Box
Ogden, UT 84409
Contact: Dee Ann Nye, TTEE
Assets: $58,640

Green Charitable Trust B. Edith Dee
Trust Dept First Security Bank
P.O. Box
Ogden, UT 84409
Contact: D. Wade Mack, TTEE
Assets: $58,602

Green Charitable Trust C. Edith Dee
c/o First Security Bank of Utah N.A.
P.O. Box 9936
Ogden, UT 84409
Contact: Harold J. Mack, Chm.
Assets: $58,199

Green Fdn., Edith Dee
Tr. Dept. First Security Bank
P.O. Box 9936
Ogden, UT 84409
Contact: H.J. Mack, Chm.
Assets: $1,071,815

Handley Foundation Inc., G. Kenneth &
Ethel L.
910 Donner Way 101
Salt Lake City, UT 84108
Contact: Kenneth Handley, Pres.
Assets: $61,950

Hansen Foundation, George T.
c/o Continental Bank & Trust Co.
P.O. Box 20177
Salt Lake City, UT 84125
Contact: Mrs. George T. Hansen, Chm.
Assets: $400,073

Harris Foundation, Mattie Wattis
c/o Max B. Lewis
141 East 1st South Suite 200
Salt Lake City, UT 84111
Contact: Max B. Lewis, TTEE
Assets: $2,827,132

Hayward Educational Fund, Cora T.
c/o Zion First National Bank Trustee
One Main Street
Salt Lake City, UT 84111
Contact: Zions First Nat'l. Bank, Trustee
Assets: $119,949

Hoffman Charitable Trust, Naomi
c/o Continental Bank & Trust Co.
P.O. Box 30177
Salt Lake City, UT 84125
Contact: Bert Elg, Tr. Officer
Assets: $99,311

Hubbard Foundation, Dr. John C. & Bliss L.
P.O. Box 30169
Salt Lake City, UT 84142
Contact: Walker Bank & Trust Co., TTEE
Assets: $283,063

Hughes Foundation Inc., Preston G.
195 West 200 North
Spanish Fork, UT 84660
Contact: Preston C. Hughs, Mgr.
Assets: $429,465

Huntington Scholarship Fund, Sue
c/o Tracy Collins Bank and Trust Company
P.O. Box 90
Salt Lake City, UT 84110
Contact: Tracy-Collins Bank and Trust Co.
Assets: $64,839

Johnson Charitable Foundation Trust, Janice R.
c/o Trust Department, Continental Bank & Trust
Salt Lake City, UT 84101
Contact: Gilbert Bean, Asst. Trust Officer
Assets: $5,090

Jones Foundation, Emma Eccles
c/o First Security Bank of Utah NA Tr.
P.O. Box 30007
Salt Lake City, UT 84125
Contact: First Security Bank of Utah, Trustee
Assets: $63

Kelson Foundation
P.O. Box 30177
Salt Lake City, UT 84125
Contact: A.H. Kelson
Assets: $5,191

King & Walter E. Ware Mem. Fdn., Walter G.
c/o Ten Broadway Bldg. Suite 400
10 West 3rd South
Salt Lake City, UT 84101
Contact: Ernest Q. King, Pres.
Assets: $32,340

Lang Charitable Foundation, John & Dora
107 So. Main Street
Salt Lake City, UT 84111
Contact: Tracy Collins Bank & Trust Co.
Assets: $533,587

Lindholm Fund, Claire E. Lindholm and George
Tr. Dept. Zions First Nat'l. Bank
One Main Street
Salt Lake City, UT 84111
Contact: Zions First National Bank TTEE
Assets: $190,294

Martin Charitable Foundation, Dorothy F.
c/o The Continental Bank & Trust Co.
2nd South & Main Street
Salt Lake City, UT 84125
Contact: Continental Bank & Trust Co.
Assets: $9,429

Masonic Foundation of Utah
650 East South Temple
Salt Lake City, UT 84102
Contact: Newell B. Dayton, Chm
Assets: $963,299

McDonald Charitable Trust, Etta S.
P.O. Box 9936 Tr. Dept. First Security Bank
Ogden, Utah 84409
Contact: First Security Bank of Utah TTEE
Assets: $103,586

Meacher Family Chariatable Trust
Box 30169
Salt Lake City, UT 84142
Contact: N.J. Meagher, TTEE
Assets: $34,869

Michael Foundation, Herbert I. & Elsa B.
c/o Continental Bank & Trust co.
200 South Main Street
Salt Lake City, UT 84101
Contact: K. Jay Holdsworth, Co-Ttee
Assets: $2,204,862

Moreton Family Foundation
Box 30169
Salt Lake City, UT 84108
Contact: Fred A. Moreton, Trustor
Assets: $21,703

Morris Foundation, George Q.
c/o Marion M. Wood
900 Donner Way
Salt Lake City, UT 84108
Contact: Marion M. Wood, Pres.
Assets: $402,278

Movitz Foundation, Samuel A. & Richard D.
P.O. Box 25537
Salt Lake City, UT 84125
Contact: Richard D. Movtiz, Pres.
Assets: $240,743

Moyle Genealogical and Historical Association,
James
c/o James D. Moyle
1235 East Second Street
Salt Lake City, UT 84102
Contact: James D. Moyle, Sec.-Treas.
Assets: $122,034

Myrick Scholarship Trust, William E.
c/o Valley Banks & Trust Co.
80 West Broadway
Salt Lake City, UT 84101
Contact: Rod R. Cushin, Asst. Tr. Off.
Assets: $14,554

National Institute for Research & Development
c/o Wiggins & Co.
164 East 5900 South Suite 104
Salt Lake City, UT 84107
Contact: Kline D. Strong, Dir.
Assets: $12,997

Norton Family Foundation, Merlin J.
310 South Main Street, Suite 1414
Salt Lake City, UT 84101
Contact: Merlin J. Norton, Pres.
Assets: $47

Ogden Masonic Relief Board
P.O. Box 141
Ogden, UT 84402
Contact: William Wade, Chm.
Assets: $47,482

Powell Foundation, Samuel C. and Myra G.
Trust Dept. First Security Bank
P.O. Box
Ogden, UT 84409
Contact: Myra Powell, Mgr.
Assets: $231,005

Redd Foundation, Charles
Suite 400, Deseret Building
Salt Lake City, UT 84111
Contact: Charles Hardison Redd, TTEE
Assets: $861

Rich Fdn., Junior E. and Blanche B.
P.O. Box 9936
Tr. Dept. First Security Bank
Ogden, UT 84409
Contact: Blanche B. Rich, Chm.
Assets: $879,502

Richards Memorial Medical Foundation
2000 South 9th East
Salt Lake City, UT 84105
Contact: Lenore Richards, Chm., V.P.
Assets: $550,000

Richards Memorial Trust, Franklin D. & Helen K.
One Main Street
Salt Lake City, UT 84111
Contact: Zions First National Bank, TTEE
Assets: $159,520

Roe Foundation Inc., Bernice & Ben
1307 Deseret Building
Salt Lake City, UT 84111
Contact: Ben M. Roe, Pres.
Assets: $4,435

Rosenblatt Memorial Foundation Inc.
1130 Kennecott Building
Salt Lake City, UT 84133
Contact: Joseph Rosenblatt, Pres.
Assets: $102,257

Salt Lake Valley Educational Association,
Inc.
3575 So. 2175 East
Salt Lake City, UT 84109
Contact: Thomas O. Breitling, Trustee
Assets: $60

Shaw Fdn., Mary Elizabeth Dee
First Security Bank of Utah, NA
P.O. Box 9936
Ogden, UT 84409
Contact: Elizabeth D.S. Stewart, Chm.
Assets: $1,543,920

Smith Charitable Trust, J. Fish &
Lillian F.
Trust Dept. Zions First Nat'l. Bank
1 Main Street
Salt Lake City, UT 84111
Contact: Zions First National Bank, TTEE
Assets: $9,398

Smith Foundation, Hugh C.
847 East 620 South
Orem, UT 84057
Contact: H.C. Smith
Assets: $1,757

Steiner American Foundation Inc.
505 East South Temple
Salt Lake City, UT 84102
Contact: R.R. Steiner, Pres.
Assets: $297,803

Stewart Charitable Trust
P.O. Box 9936
Tr. Dept. First Security Bank of Utah
Ogden, UT 84409
Contact: Elizabeth D.S. Stewart, TTEE
Assets: $104.057

Stewart Foundation, Donnell B. and
Elizateth Dee Shaw
P.O. Box 9936
Tr. Dept First Security Bank of Utah
Ogden, UT 84409
Contact: Elizabeth D.S. Stewart, Chm.
Assets: $958,102

Tanner Foundation, Obert C. and Grace A.
1930 South State Street
Salt Lake City, UT 84115
Contact: Obert C. Tanner, Pres.
Assets: $24,384

Telford Mem. Fdn., John W.
380 East 650 South
Kaysville, UT 84037
Contact: Alice Telford, TTEE
Assets: $50

Thrasher Research Fund
c/o Administrative Director
7th Floor, 50 East North Temple
Salt Lake City, UT 84150
Assets: $15,412,165

Travis Charitable Trust, Harriet D.
c/o Continental Bank & Trust Co.
P.O. Box 30177
Salt Lake City, UT 84125
Contact: Continental Bank & Trust Co., TTEE.
Assets: $507,750

Truscott Foundation Weber State College for
Art Scholarships, Charles J. & Inez Cortez
c/o Commercial Security Bank Trustee
P.O. Box 9160
Ogden, UT 84409
Contact: Jerald N. Engstrom, Trustee
Assets: $42,649

Van Evera Foundation, DeWitt
c/o Walker Bank & Trust Co.
Box 30169
Salt Lake City, UT 84142
Contact: DeWitt Van Evera, TTEE.
Assets: $105,736

Walker Bank & Trust Charitable Foundation
Box 30169
Salt Lake City, UT 84142
Contact: J.L. Firhage, TTEE.
Assets: $25,457

Wallace Foundation, John M. & Glenn Walker
c/o Walker Bank & Trust Company
P.O. Box 30169
Salt Lake City, UT 84142
Contact: John M. Wallace, TTEE.
Assets: $292,802

Wasatch Foundation
200 No. Main Street
Salt Lake City, UT 84103
Contact: Don A. Stringham, TTEE.
Assets: $3,124

Wattis Foundation, Elveretta L.
Trust Dept., First Security Bank
P.O. Box
Ogden, UT 84409
Contact: Neil R. Olmstead, Chm.
Assets: $64,954

Winder Charitable Trust, George & Lorna
Box 30169
Salt Lake City, UT 84142
Contact: Walker Bank & Trust Co., TTEE.
Assets: $16,053

Young Foundation, Thomas
2879 St. Marys Way
Salt Lake City, UT 84108
Contact: Thomas Young, Jr., Mgr.
Assets: $29,113

SERVICE AND COMMUNITY ORGANIZATIONS/ASSOCIATIONS (Utah)

As many of these agencies have local chapters, check with your local Chamber of Commerce or look in the yellow pages of your telephone directory for a local address and telephone number.

AMERICAN ASSOCIATION OF RETIRED PERSONS
609 Kearns Building
136 South main Street
Salt Lake City, UT 84101

AMERICAN AUTOMOBILE ASSOCIATION
560 East 500 South
Salt Lake City, UT 84120

AMERICAN RED CROSS (Salt Lake Chapter)
555 Foothill Drive
Salt Lake City, UT 84108

APARTMENT ASSOCIATION OF UTAH
1935 South Main, Room 546
Salt Lake City,UT 84115

AUDITORS ASSOCIATION, SL CHAPTER
180 East 100 South
Salt Lake City, UT 84111

BALLET WEST
50 West 200 South
P.O. Box 11336
Salt Lake City, UT 84147

BETTER BUSINESS BUREAU OF SALT LAKE
1588 South Main Street
Salt Lake City, UT 84115

CERTIFIED PUBLIC ACCOUNTANT ASSOCIATION
3752 Pacific Avenue
Ogden, UT 84401

CHEF'S ASSOCIATION (UTAH STATE)
417 South 300 East
Salt Lake City, UT 84111

CHESS, UTAH ASSOCIATION
1020 East 800 South #6
Salt Lake City, UT 84102

COMMUNITY SERVICES COUNCIL
1864 South State Street, Room 215
Salt Lake City, UT 84115

CONSUMER FINANCE ASSOCIATION
10 West 300 South, Suite 530
Salt Lake City, UT 84101

DAIRY COUNCIL OF UTAH
1213 East 2100 South
Salt Lake City, UT 84106

ELECTRICAL ASSOCIATION, INTERMOUNTAIN
2150 South 300 West, Suite 1C
Salt Lake City, UT 84115

EXECUTIVE ASSOCIATION
P.O. Box 11987
Salt Lake City, UT 84147

FAMILY SERVICES COUNSELING CENTER
355 South 600 East
Salt Lake City, UT 84102

FARMERS ASSOCIATION, INTERMOUNTAIN
1147 West 2100 South
Salt Lake City, UT 84125

FOOTPRINTERS ASSOCIATION
343 South 6th East
Salt Lake City, UT 84102

FURNISHINGS, HOME ASSOCIATION
404 Kearns Building
136 South Main
Salt Lake City, UT 84101

HEART ASSOCIATION
250 East 100 South
Salt Lake City, UT 84111

HOME BUILDERS ASSOCIATION OF SALT LAKE
4613 South 4000 West
Salt Lake City, UT 84118

INTERNATIONAL VISITORS COUNCIL
Hotel Utah
P.O. Box 1020
Salt Lake City, UT 84111

MOTEL/HOTEL ASSOCIATION (UTAH)
Hotel Newhouse, Suite 1202
Salt Lake City, UT 84101

RABBIT BREEDERS ASSOCIATION
2596 West 12270 South
Salt Lake City, UT 84065

RETAIL MERCHANTS ASSOCIATION
19 East 200 South
Salt Lake City, UT 84111

SAFETY COUNCIL, SALT LAKE
1208 East 2100 South
Salt Lake City, UT 84106

SALES & MARKETING EXECUTIVE ASSOCIATION
359 South Main Street
Salt Lake City, UT 84111

SALT LAKE BOARD OF REALTORS
2970 East 3300 South
Salt Lake City, UT 84109

SALT LAKE MINISTERIAL ASSOCIATION
1070 Foothill Drive
Salt Lake City, UT 84109

SALT LAKE TEACHERS ASSOCIATION
5150 South 900 East
Salt Lake City, UT 84117

SALT LAKE VALLEY CONVENTION & VISITORS BUREAU
Salt Palace, Suite 200
Salt Lake City, UT 84101

SAVINGS, UTAH LEAGUE OF INSURED SAVINGS ASSOCIATION
401 Kearns Building
136 South Main
Salt Lake City, UT 84101

SMALL BUSINESS ASSOCIATION
125 South State Street
Salt Lake City, UT 84111

SOCCER ASSOCIATION
2195 East Crystal Avenue
Salt Lake City, UT 84109

SQUARE & ROUND DANCE ASSOCIATION
(TRI-VALLEY)
1109 East 13200 South
Salt Lake City, UT 84020

TRAVELERS AID SOCIETY
160 West South Temple
2nd Floor
Salt Lake City, UT 84101

UTAH ASSOCIATION OF INDEPENDENT AGENTS, INC. (INSURANCE)
780 East South Temple
Salt Lake City, UT 84115

UTAH BANKERS ASSOCIATION
Continental Bank Building, Room 315
200 South Main
Salt Lake City, UT 84101

UTAH CATTLEMEN'S ASSOCIATION
150 South 500 East, Suite 10-B
Salt Lake City, UT 84102

UTAH CITIZEN'SBAND ASSOCIATION
600 North 100 East
Farmington, UT 84025

UTAH EDUCATION ASSOCIATION
(EXECUTIVE OFFICE)
875 East 5180 South
Salt Lake City, UT 84107

UTAH FUNERAL DIRECTORS ASSOCIATION
400 North Main
Kaysville, UT 84037

UTAH GOLF ASSOCIATION
1512 South 1100 East
Salt Lake City, UT 84105

UTAH INSURANCE COMMISSION
326 South 500 East
Salt Lake City, UT 84102

UTAH LEAGUE OF CITIES AND TOWNS
10 West Broadway, Suite 305
Salt Lake City, UT 84101

UTAH MANUFACTURERS ASSOCIATION
Kearns Building
136 South Main
Salt Lake City, UT 84101

UTAH MENTAL HEALTH ASSOCIATION
535 East 100 South, #12
Salt Lake City, UT 84102

UTAH MINING ASSOCIATION
825 Kearns Building
136 South Main
Salt Lake City, UT 84101

UTAH MOTOR TRANSPORT ASSOCIATION
223 West 700 South
P.O. Box 686
Salt Lake City, UT 84110

UTAH PETROLEUM ASSOCIATION
10 West Broadway, Suite 632
Salt Lake City, UT 84101

UTAH PHARMACEUTICAL ASSOCIATION
1062 East 2100 South, Suite 212
Salt Lake City, UT 84106

UTAH PLANNED PARENTHOOD ASSOCIATION
28 East 2100 South
Salt Lake City, UT 84115

UTAH PRESS ASSOCIATION
467 East 300 South
Salt Lake City, UT 84111

UTAH RETAIL GROCERS ASSOCIATION
1268 West 500 North
Salt Lake City, UT 84116

UTAH SAILING ASSOCIATION
4085 Killarney Circle
Salt Lake City, UT 84119

UTAH SKI ASSOCIATION
19 East 200 South
Salt Lake City, UT 84111

UTAH STATE BAR ASSOCIATION
425 East 100 South
Salt Lake City, UT 84111

UTAH STATE DENTAL ASSOCIATION
1151 East 3900 South, #B-160
Salt Lake City, UT 84111

UTAH STATE FAIR ASSOCIATION
155 North 1000 West
Salt Lake City, UT 84116

UTAH STATE HOSPITAL ASSOCIATION
515 South 700 East, Suite 2-F
Salt Lake City, UT 84102

UTAH STATE MEDICAL ASSOCIATION
540 East 500 South
Salt Lake City, UT 84102

UTAH STATE NURSES ASSOCIATION
1058 East 900 South
Salt Lake City, UT 84105

UTAH STATE REAL ESTATE DIVISION
330 East 400 South
Salt Lake City, UT 84111

UTAH STATE RESTAURANT ASSOCIATION
1058 East 900 South
Salt Lake City, UT 84105

UTAH SYMPHONY
123 West South Temple
Salt Lake City, UT 84101

UTAH TAXPAYERS ASSOCIATION
Kearns Building
136 South Main
Salt Lake City, UT 84101

UTAH WOOL GROWERS ASSOCIATION
600 Crandall Building
10 West 100 South
Salt Lake City, UT 84101

WORLD TRADE ASSOCIATION OF UTAH
125 South State STreet
Salt Lake City, UT 84111

UTAH MUSIC EDUCATORS ASSOCIATION
857 North 600 East
Price, UT 84501

UTAH OPERA COMPANY
50 West Second South
Salt Lake City, UT 84101

YOUNG AUDIENCES OF UTAH, INC.
2558 Flamingo Drive
Salt Lake City, UT 84117

AMERICAN LEGION
State Capitol

EAGLES
Fraternal Order of Eagles
Aerie 67
1104 West 2100 South
Salt Lake City, UT 84119

EL KALAH TEMPLE
650 East South Temple
Salt Lake City, UT 84102

ELKS
Elks Lodge No. 85
1935 Fremont Drive
Salt Lake City, UT 84104

EXCHANGE CLUB OF SALT LAKE
36 South State Street, Suite 104
Salt Lake City, UT 84111

GOOD SAM CLUB
2464 North 750 East
Provo, UT 84601

JAYCEES
Salt Lake Jaycees
970 East 3300 South
Salt Lake City, UT 84106

KIWANIS
Kiwanis Club of Salt Lake City
Hotel Utah
Salt Lake City, UT 84101

KNIFE & FORK CLUB
Bonneville Knife & Fork Club
Hotel Utah
Salt Lake City, UT 84101

KNIGHTS OF COLUMBUS
Salt Lake Council 602
3638 South 1300 East
Salt Lake City, UT 84106

LIONS INTERNATIONAL OF UTAH
Graystone Plaza
1174 East 2700 South, Suite 11
Salt Lake City, UT 84106

MASONIC TEMPLE ASSOCIATION
650 East South Temple
Salt Lake City,UT 84102

EL KALAH TEMPLE
650 East South Temple
Salt Lake City, UT 84102

MOOSE
Loyal Order of Moose
607 East 200 South
Salt Lake City, UT 84111

NATIONAL ALLIANCE OF BUSINESS
714 Newhouse Building
10 Exchange Place
Salt Lake City, UT 84111

OPTIMIST CLUB OF SALT LAKE
744 East 400 South
Salt Lake City, UT 84102

ROTARY CLUB OF SALT LAKE
Hotel Utah
Salt Lake City, UT 84101

SIERRA CLUB
Unitah Chapter

SONS OF AMERICAN REVOLUTION UTAH SOCIETY
Brigham Young University
Provo, UT 84601

SONS OF NORWAY
1432 Redondo Avenue
Salt Lake City, UT 84115

SONS OF UTAH PIONEERS
3357 South 2300 East
Salt Lake City, UT 84109

TOASTMASTERS
International Toastmasters

VFW CLUB POST NO. 409
833 South 200 East
Salt Lake City, UT 84111

VFW CLUB POST NO. 4355
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737 East 200 South
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Salt Lake City, UT 84119

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AMERICAN LEGION AUXILIARY
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5224 Cottonwood Lane
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Salt Lake City, UT 84103

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Salt Lake City, UT 84103

DAUGHTER OF UTAH PIONEERS
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Salt Lake City, UT 84103

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ELKS LADIES CLUB
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4260 Park Terrace Drive
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Proceedings of the Second International Symposium of Music Education for the Handicapped--1981. Published by Frangipani Press. P.O. Box 669. Bloomington, Indiana 47402. (Edited by Rosalie Rebollo Pratt)

Papers

1. Bacon, Denise. "Kodaly Music for Learning-Disabled Children."
2. Bentzen, Ole. "Time Relation in Perception of Speech in the Acoustic System of the Human."
3. Brey, Robert H. "Hearing Tutorial for Music Educators of the Hearing Impaired."
4. Ditson, Mary T. "The Arts in Special Education Project of Pennsylvania: 'It is Viable . . . It Works!"
5. Gabrielsson, Alf. "Current Research on Musical Rhythm."
6. Gerits, Ben. "Music, Expressive Movement, and Dance in the Education of the Dear."
7. Lehr, Joan K. "Providing for Musical Growth of Handicapped Adolescents."
8. Lewis, Leon. "Music Education and Language Arts: The Challenge."
9. Moog, Helmut. "Transfer Effects of Music with Children Suffering from Learning Disabilities, Speech Defects and Physical Handicaps."
10. Osguthorpe, Russell T. and Custer, Jeanene D. "Music as a Tool for Social Acceptance: Training Handicapped Students to Tutor Their Non-Handicapped Peers."
11. Price, Ronald and DeFosse, Carlton. "Music and Language Processing in the Central Nervous System: State of the Art."
12. Sheridan, Wilma F. "The Oregon Plan for Mainstreaming in Music."
13. Shetler, Donald J. "Is Musical Giftedness a Handicapping Condition?"
14. Turnipseed, Jorja P. "Responsive Listening Program for Handicapped Learners Utilizing Recorded Orchestral/Instrumental Music."
15. Vallett, Robert. "Developing Linguistic Auditory Memory Patterns."
16. Verdeau-Pailles, Jacqueline. "Receptivity to Music and the Psychomusical Tes."
17. Ward, David. "Music Education and Therapy with Mentally Handicapped Adults."
18. Wolf, Frances. "Why Music Therapy?"
19. ___________. "Modern Treatment of Mongolic Children."

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1. Berenbeim, Phyllis. "Music Motivates the Special Child."
2. Bitcon, Carol H. "Orff-Schulwerk in the Educational and Clinical Practices with the Multiply Handicapped."
3. Gerits, Ben. "Practical Work with Music and Expressive Movement for Deaf Children."
4. Gilles, Dorothy. "Application of Special Education Techniques to Music Teaching."
5. Goldberg, Frances, S. "Music with Autistically and Emotionally Disturbed Children."
6. Jaynes, Christina. "Shadow Screen Magic: Music, Movement and Self-Identify."
7. Liebowitz, Judith R. "Music and Learning-Disabled Children Mix and Match: Learning Styles and Teaching Strategies."
8. Polk, Lisa. "Creative Movement, Rhythm, and Dance in the Music Classroom."
9. Reese, E. Rosalie. "Music Education for the Handicapped."
10. Robbins, Carol and Robbins, Clive. "Realizing the Musical Potential Inborn in the Hearing Impaired."
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